室井康雄 著

DVDビデオ付き！

アニメ私塾流

最速でなんでも描けるようになる キャラ作画の技術

ものすごく貴重で有用、実践的なノウハウ集！

添削例なんかもう、眺めているだけで上手くなれる気がします（笑）。

（映画『君の名は。』監督）——新海 誠

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上手い絵を模写すれば上手くなる!!

筆者が本格的に絵を描き始めたのは2000年秋、大学1年生19歳の時です。当時はとにかく「アニメを作りたい!!」ということばかり考えていました。

ところが、それまで学校の図工美術の時間以外ではまともに絵を描いたことがありませんでした。何も描けない状態でしたが、とにかく自主制作アニメを作るために、まずは当時好きだった『新世紀エヴァンゲリオン』の企画書を見ながら、漠然とキャラクターを描いていました(右ページ①)。

そして何本かの自主制作アニメを作るうちにもっと上手い絵を描きたいと思うようになり、今度は「正確に模写」する練習を始めました(このとき模写したのは『ヴァルキリープロファイル』のキャラクター表でした)。すると徐々に形が安定し始め、上達が目に見えて実感できるようになっていきます(右ページ②)。

模写を続けていると、元の絵の形は描けるものの、どうしても曖昧な部分が出てきます。今度はその弱点補強のために「実物の線画化」を繰り返しました。すると、次第に生々しい人物表現ができるようになりました。

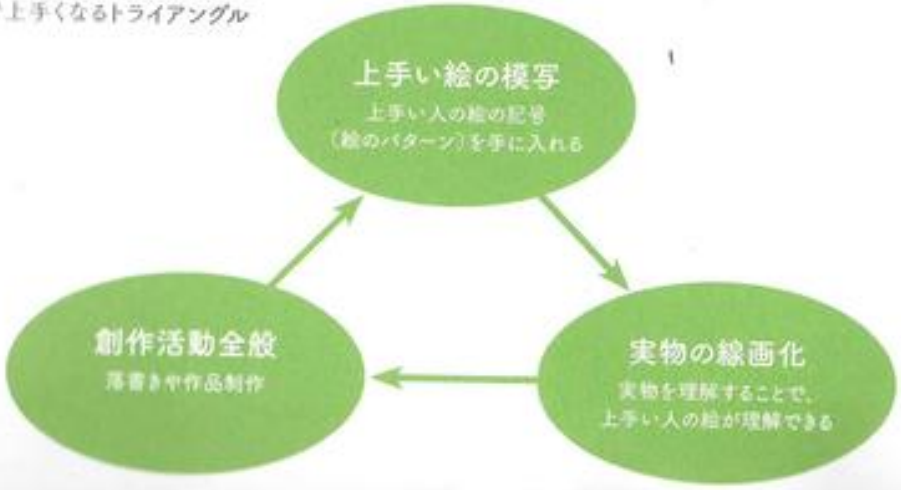
こうして、学生時代は「自主制作アニメを作る」「上手い絵の模写」「実物の線画化」のトライアングルを繰り返すことで劇的に上達していき、絵を描き始めてからわずか3年でスタジオジブリの入社試験に合格することができました。このトライアングルは、プロになった後もそのまま「仕事」「先人の技術吸収」「実物観察」と、場所を変えて全く同じアプローチで成長の基礎となりました。

その後、アニメーターとして様々な現場で経験を積み、2013年にプロの技術を多くの人に吸収してもらう場として「アニメ私塾」を開設しました。本書は「アニメーターとしての経験」並びに「アニメ私塾」の講座を通じて培ったノウハウを1冊に凝縮し、まとめたものです。

アニメーターはもちろんのこと、漫画家、イラストレーターなど絵に関わる全ての方、また趣味で上手くなりたい多くの方の創作活動の一助となれば幸いです。

2017年11月 室井康雄

図:最速で上手くなるトライアングル



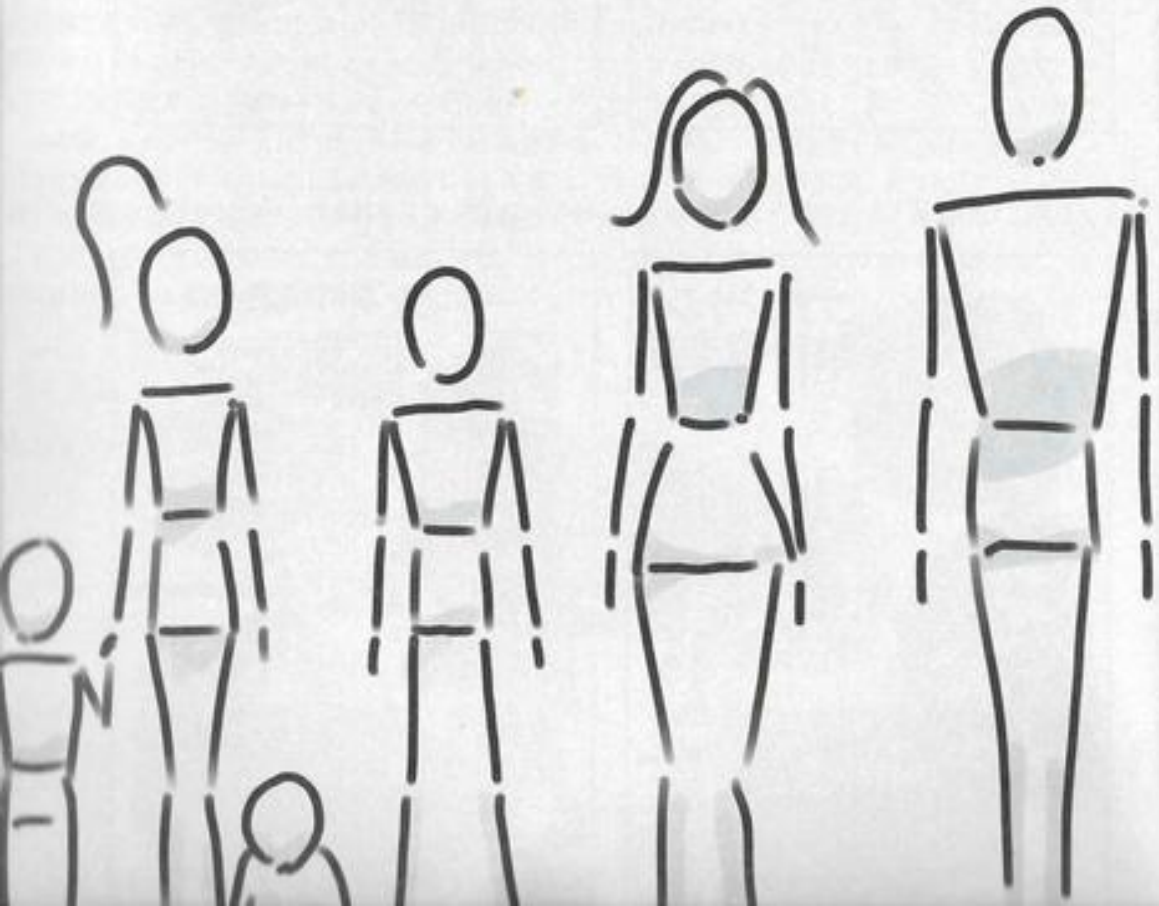
① 2000年秋頃に描いた絵　意識的に模写を練習する以前の絵

② 2002年夏頃に描いた絵　①から約2年後に描いた自主制作アニメのキャラクター

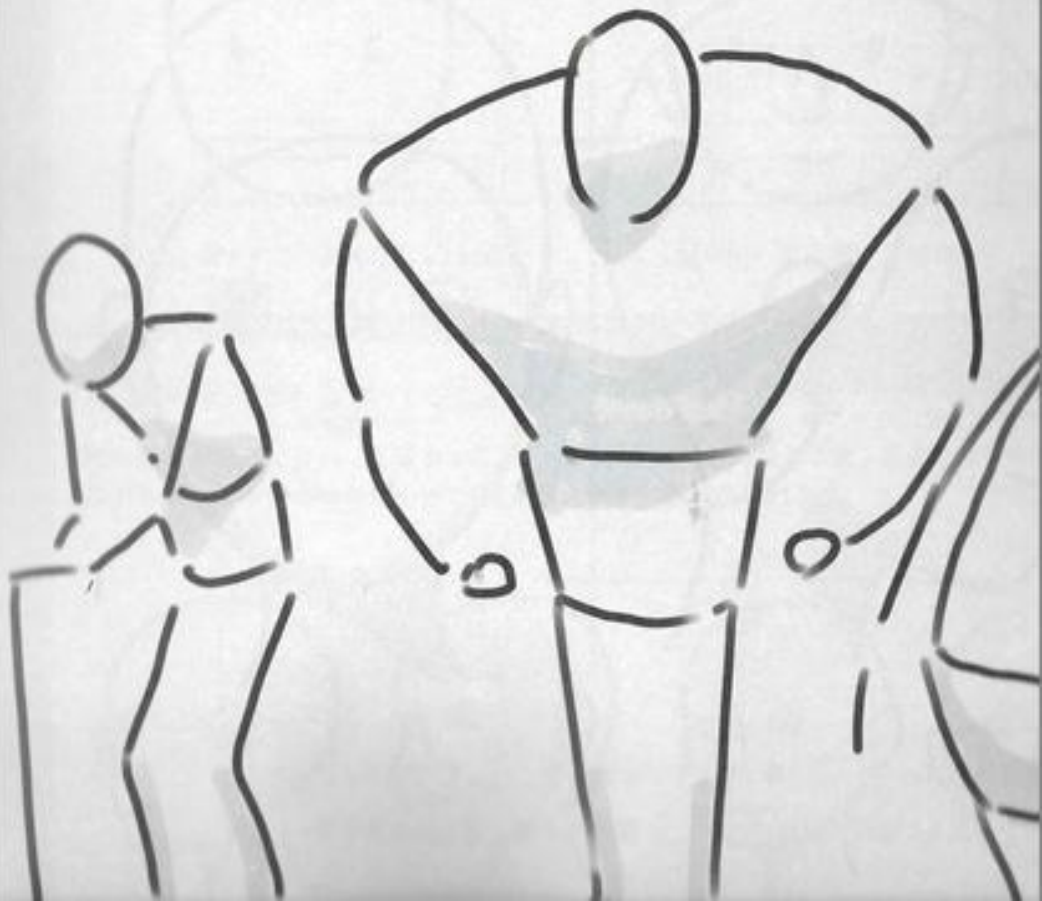
Part 1

For preparation for people who will start painting

It seems that whether you can draw a picture well depends on your natural sense or sense.
However, there are basic proportions in human face and body,
and it is basically common to all human beings (no matter
what the individual's physical constitution is different).
By learning it, you will be able to draw your face and body correctly
without relying on your senses or senses.
Once you understand the proportions and locations of various parts of the body,
you should be able to steadily acquire the skills to draw quickly and accurately.
Although the contents described in this
part are very basic, the scope of application is wide, so please refer to it.



1-1 顔の描き方超基本
1-2 体の描き方超基本



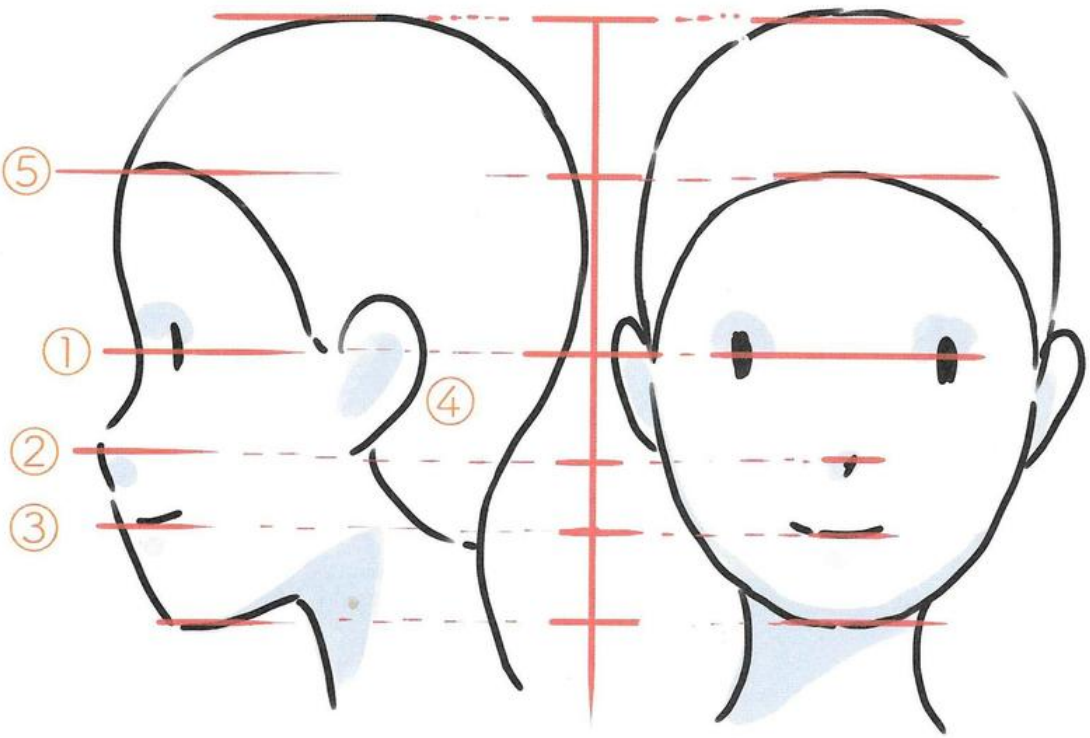
1-1 I'm going to draw. For those who start Prepare.

How to draw a face

The most important thing in drawing a face is the "position" of each part and
It is to protect the "ratio". Small idiots like eyes and hair
It is easy to be aware of it, but keep the "position and ratio"
It will be visible only on the face of the person properly .
The way to draw it is very step by step
It is very versatile . Of course. 、
Please try to practice by all means even those who have confidence.

Protect the location of the eyes, ears, nose and mouth

First of all, from how to draw a simple face .
If you keep the basic ratio of each part, you can see it on the human face.

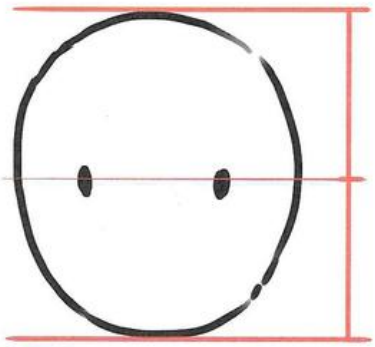


① eyes : the middle of the whole head ② nose : the middle of the eyes and chin ③ lips: : the middle of the nose and chin

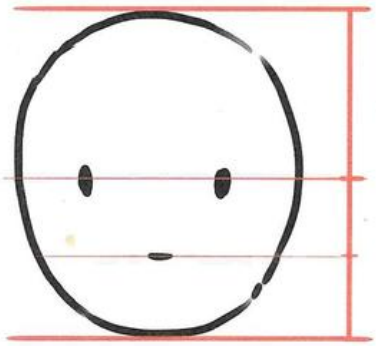
④ the ears are almost central to the head when viewed from the side ⑤ hairline: in the middle of the head and eyes

How to draw a face 4 step !

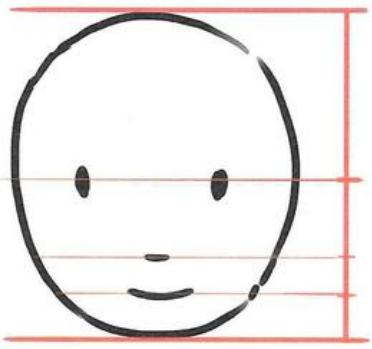
Let's draw a face in order while being aware of the ratio described on the left page.
While knowing the location of each part, repeat the work going divided into 1/2 and draw.



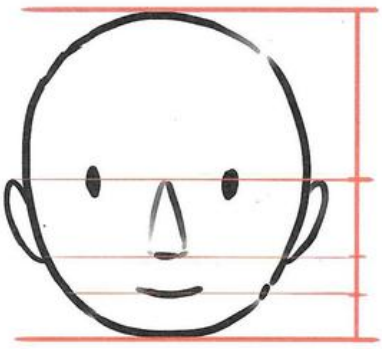
① draw eyes in the middle of a circle.



② draw a nose in the middle of the eye and chin



③ draw a mouth in the middle of the nose and chin

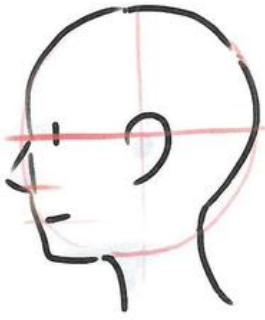


④ draw an ear next to the eye and complete it

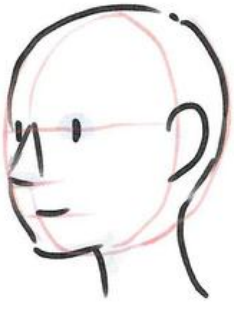
Faces seen from different angles

Even if the angle of the face changes obliquely, the height of the eyes, ears, nose, and mouth is the same as the horizontal plane .
Let's draw different degrees of horns, paying attention to the change in the position of the ears and eyes .

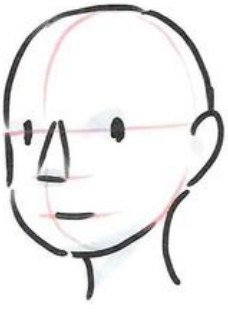
Side



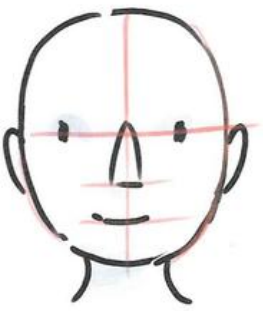
Diagonal



Diagonal

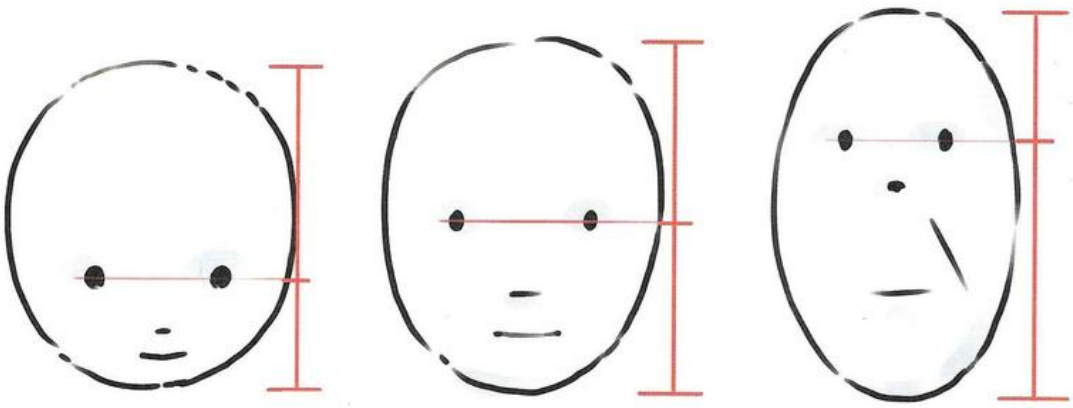


Front



Draw different ages

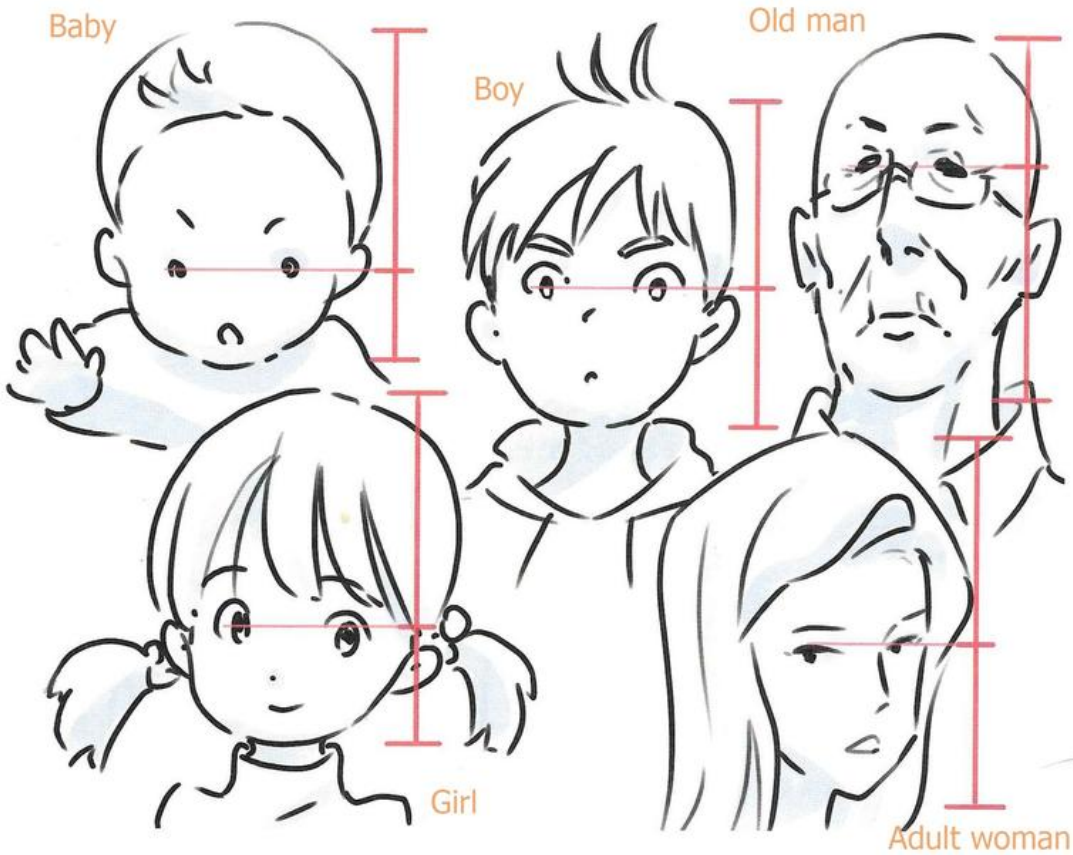
If the eye position is lowered, it becomes a child .
If it's higher, its becomes the old man's face.
If it's in the middle , it becomes adult face ...
Changing the position of the eyes in order to distinguish the age .



Child
(The eyes are below the middle)

Adult
(The eyes are in the middle)

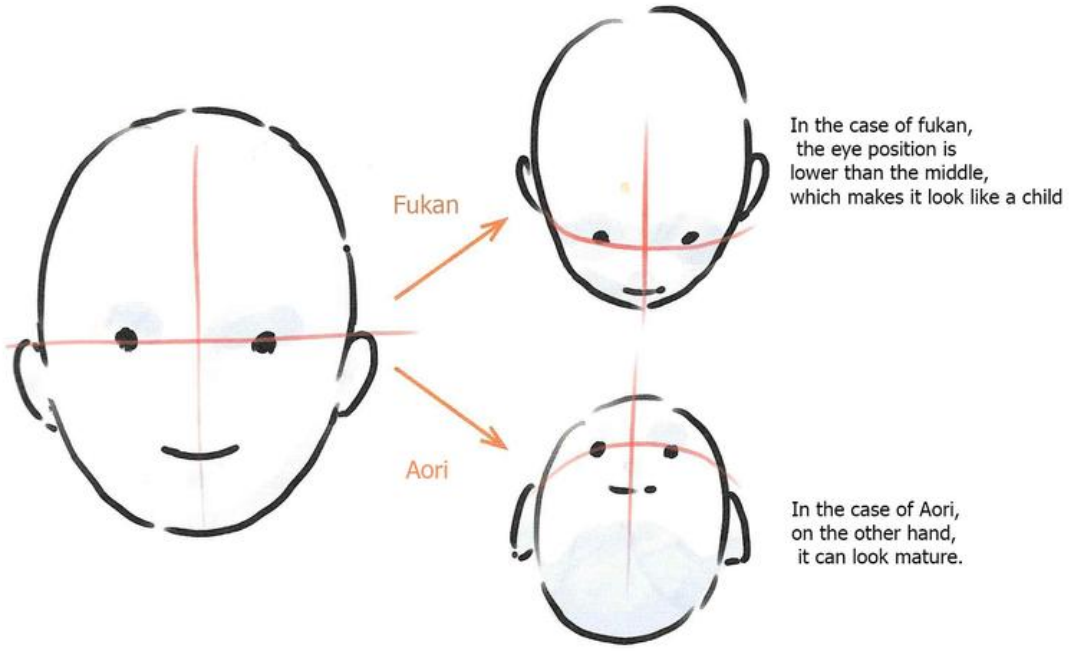
Old Man
(The eyes are above the middle)



Let's divide by the length of the face and the position of parts!

Fukan and Aori expressions

By changing the ratio of rhyme parts, you can also express "Fukan " or "Aori".
Fukan looks down from above, and Aori looks up from below.
By Fukan Aori, in the same theory as the age drawing described on the left page.
You can express a sense of adulthood and cuteness.

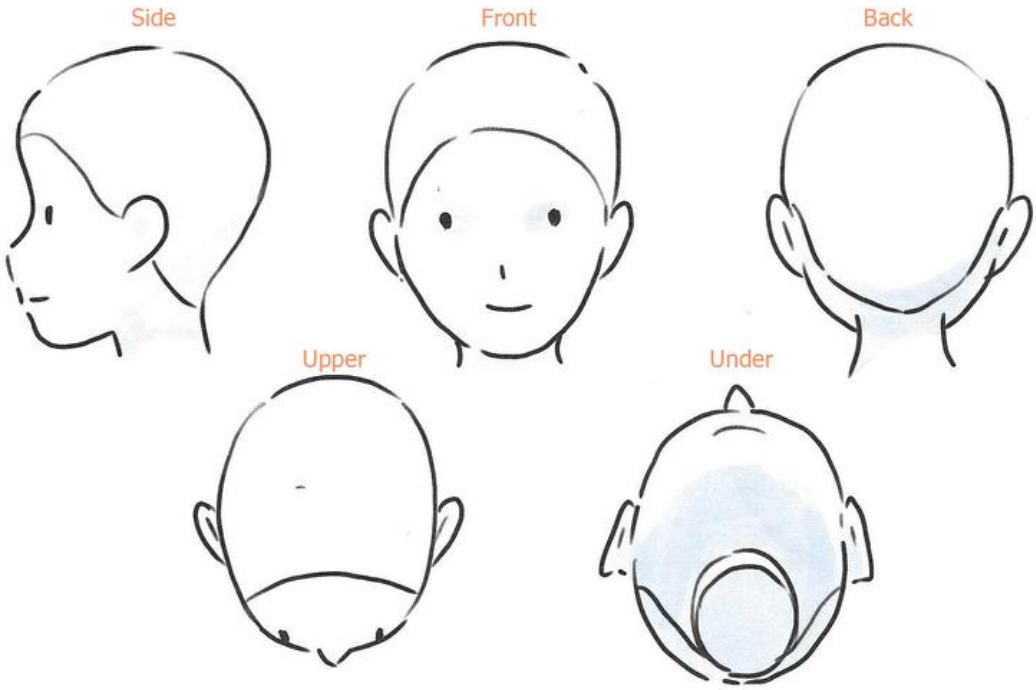


Character set by Fukan and Aori

Even in photographs such as magazines, fashion models are often Aori,
and gravure idols are more fukans. This is also one of the ways to make a model = adult idol cute.

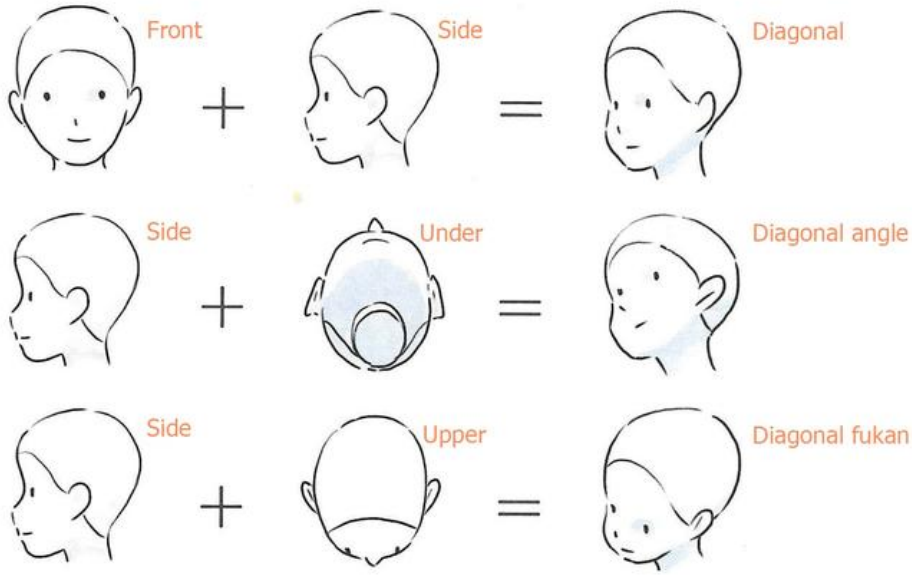
How to draw a face from different angles

First of all, try to see how it looks from the side, front, back, top and bottom.
If you learn the five basic patterns, you will be able to draw faces of any angle



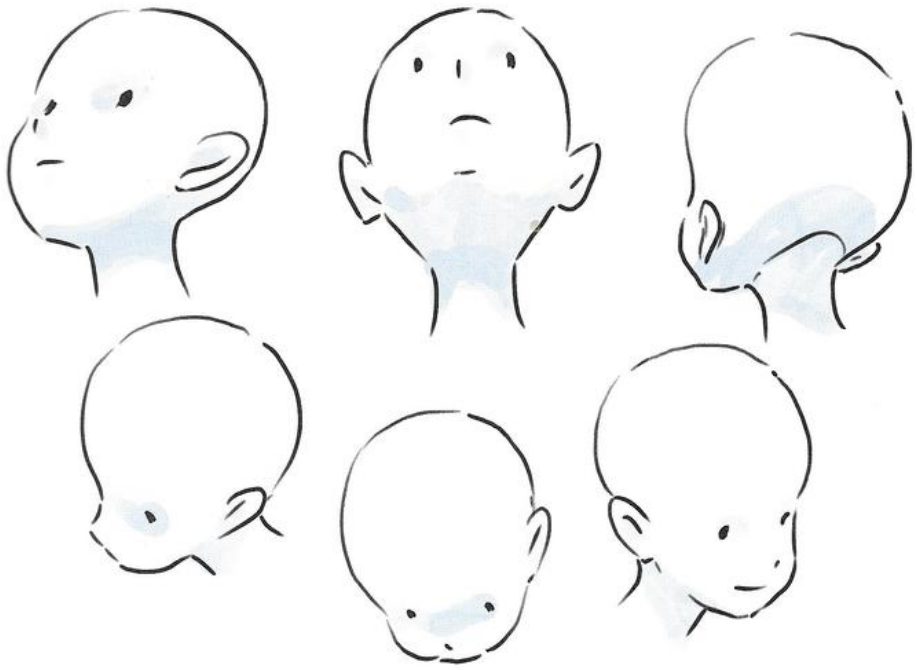
Combine basic patterns

By combining the above basic patterns, you can draw faces of various angles.
Let's practice.



Learn how to look at each angle!

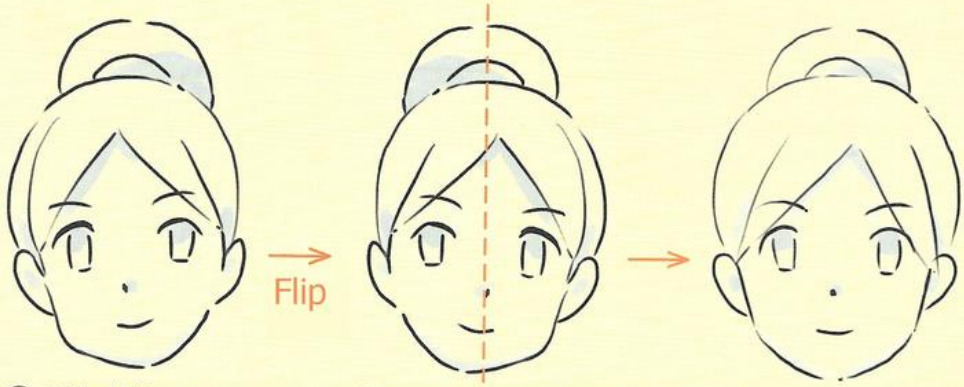
In order to be able to draw various angles, it is a shortcut to remember how each view.
Let's observe the real thing, such as the head of oneself or a familiar person, the head of a figure.



Column

Practice for people who lose balance between left and right

When drawing a face, right-handed people are often so small that the right-handed face and left-handed ones are scraped to the left. In order to correct this and become able to control it, it is recommended to invert the picture you have drawn once and turn over the paper (revert the paper) and redraw it again.Also, with regard to the angle of the face, the right-handed person tends to draw only the left-handed person, and the left-handed person tends to draw only the right-handed one, so try to practice the opposite.



① Original picture.
The right side of the face becomes smaller and not balanced

② A picture in which the left and right are reversed.
Practice drawing again as you trace from above

③ Gradually create a balanced face on the left and right!

1-2 Preparation for people who will start painting

How to draw the body

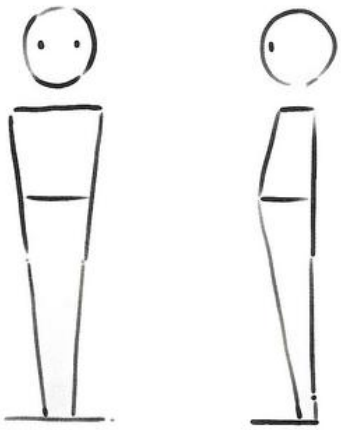
The human body is complicated and it does not work well even if you try to draw it in small steps. At first let's simplify and capture the form anyway. I tend to look at irregularities in details such as muscles and skeletons, but if I train in a simple figure that captures the overall balance and proportions, I will finally be able to draw a balanced body.

Let's simplify first

At first take a balance of the body with a circle and a trapezoid, and add hands and feet as you get used to it. Be sure to keep the ratio in either case.

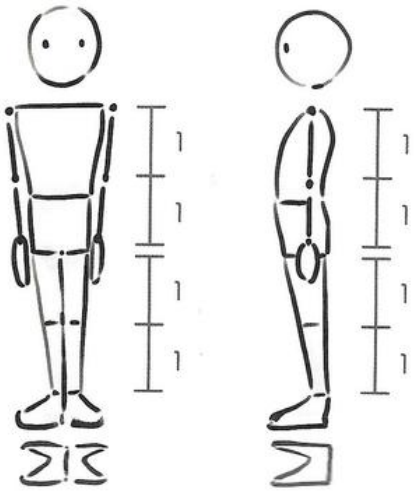
Expressed with only simple figures

A body expressed only by a circle (face) and a trapezoid (body, leg)
Even simple shapes look human



Add hands and feet

Add hands and feet.
At this time, shoulders-elbow: elbow-wrist 1: 1.
Hip to knee: knee to ankle are also 1: 1.
I want to try to protect myself consciously because this character ratio is common to any character that the wrist comes next to the hip next to the waist



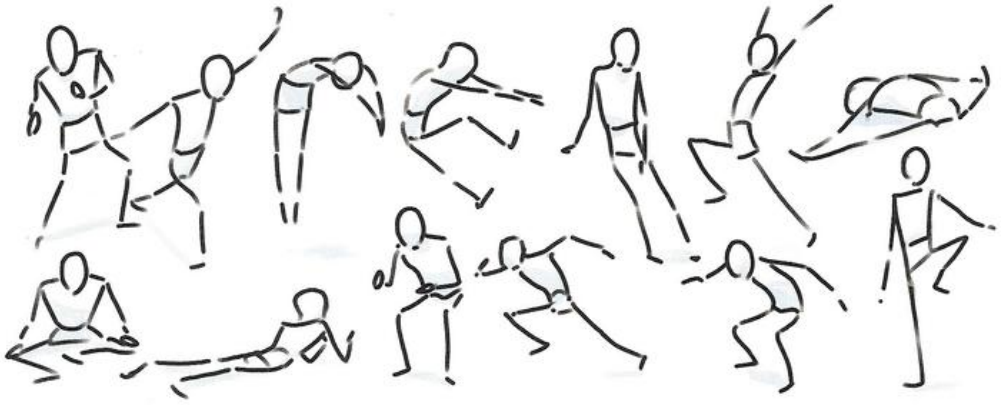
Express freely with figures

Even with simple shapes, you can draw different bodies and pose them, but let's practice a lot with simple shapes.
In the drafting stage of the animator that draws a large number of sheets, this simplification is often done to keep the head and body.
Let's draw various poses and moving poses in a simple form.

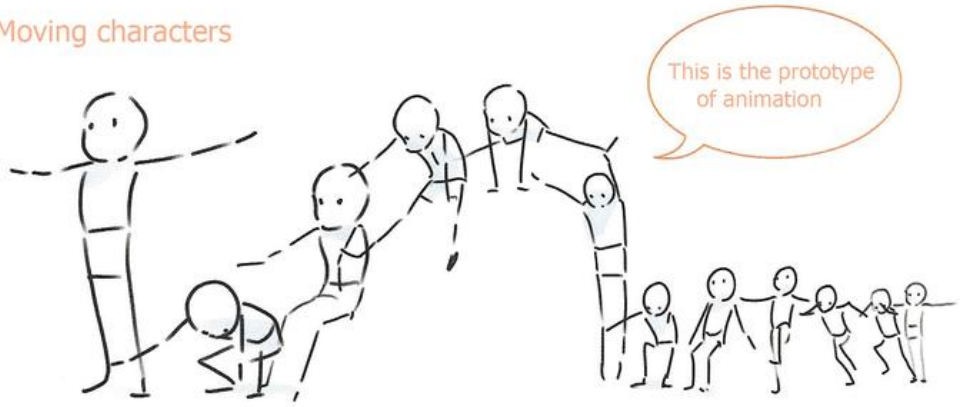
Distinguish between differences in body shapes

Shoulders are wide and adult males are wide, and waists are wide and adult female shoulders are both narrow and child-visible

Take various poses

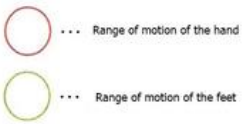


Moving characters

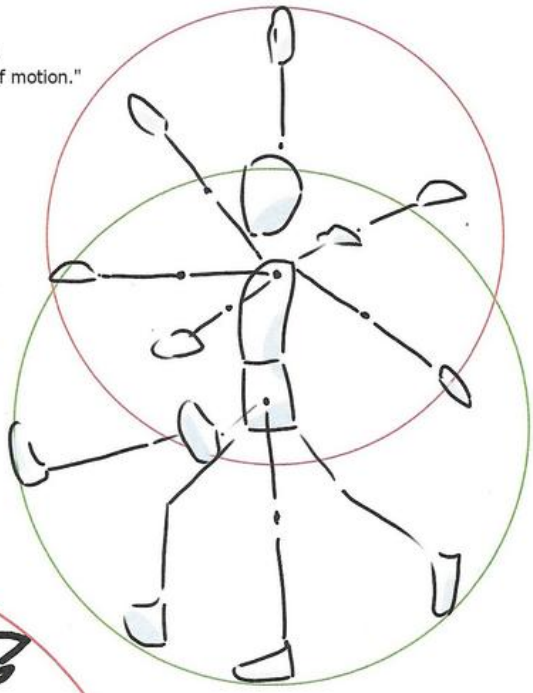


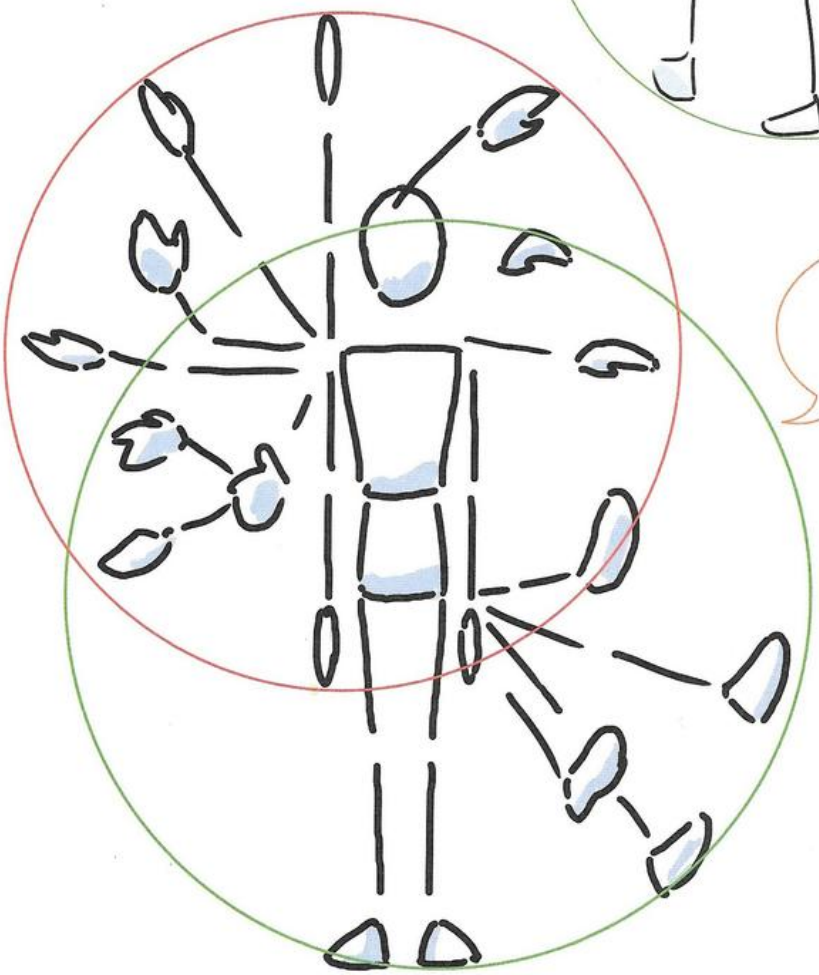
About the range of motion of the limbs

Once you can draw the body with simple figures,
the next thing you want to be aware of is how to draw the limbs.
The point is the range of movement of the limbs, or "the range of motion."
The range of the circle centered on the shoulder
The foot can be freely placed anywhere within the circle
centered on the hip joint



It is OK no matter where you draw limbs within the range of circle



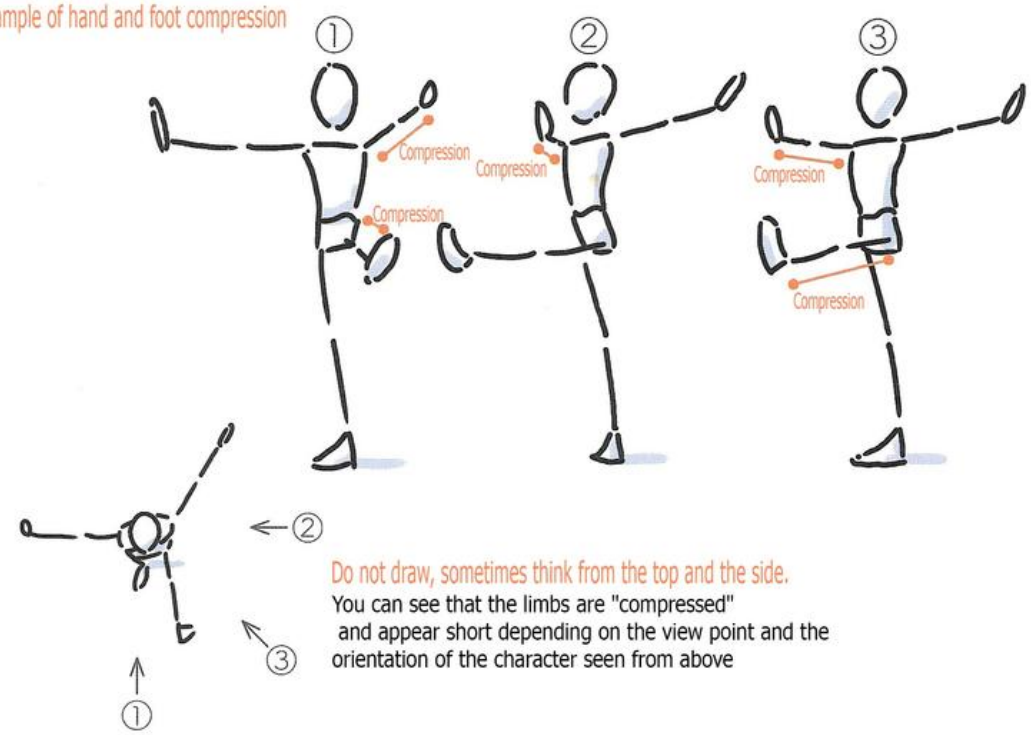


Knowing the range of motion extends the width of the picture you can draw

Express a three-dimensional effect with "compression" of the limbs

The limbs towards the front look shorter than the actual length.
This state is referred to as TE contraction 1. In this way, "compression" can express a three-dimensional effect, and can draw poses with various angles and movements.

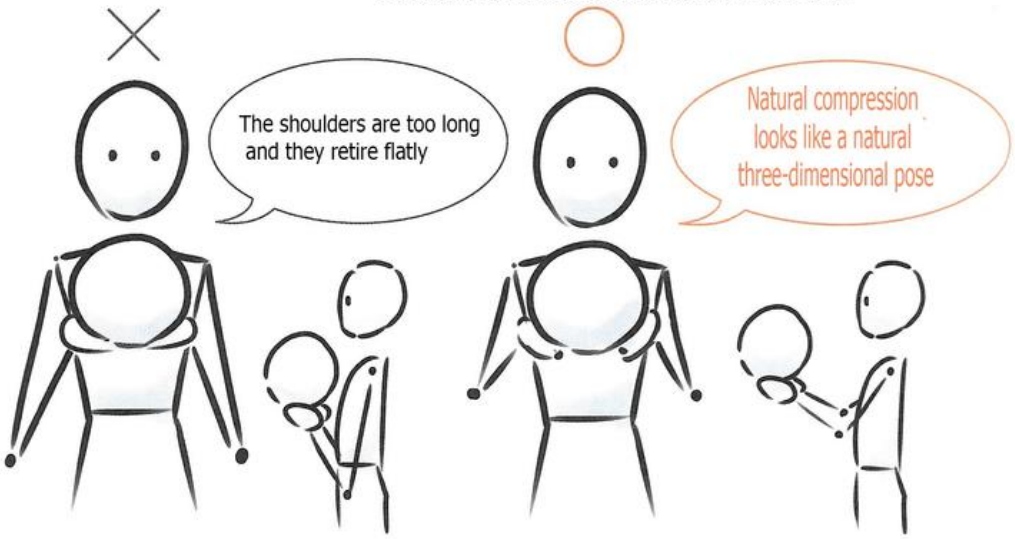
Example of hand and foot compression



Do not draw, sometimes think from the top and the side.
You can see that the limbs are "compressed" and appear short depending on the view point and the orientation of the character seen from above

Compress hand with pole

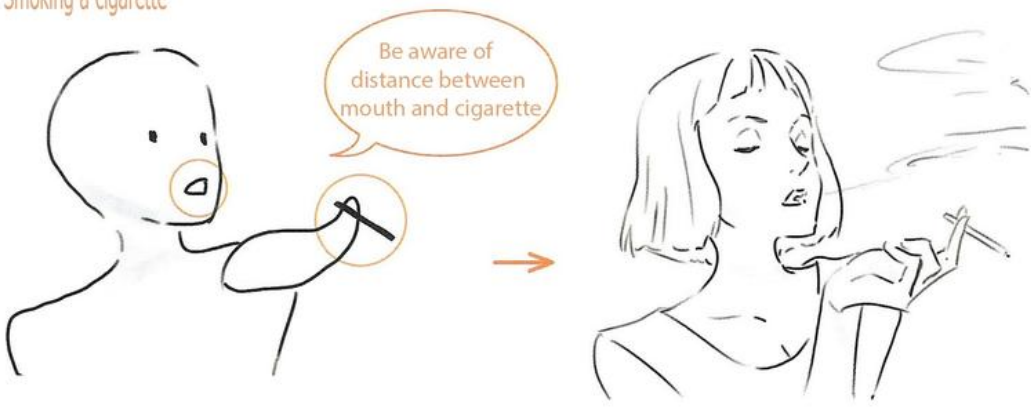
When a person holds a ball in front of the chest, the elbow automatically bends and the hand appears compressed when viewed from the front. Be aware of the length of the arm, as it is often the case from the shoulder to the elbow



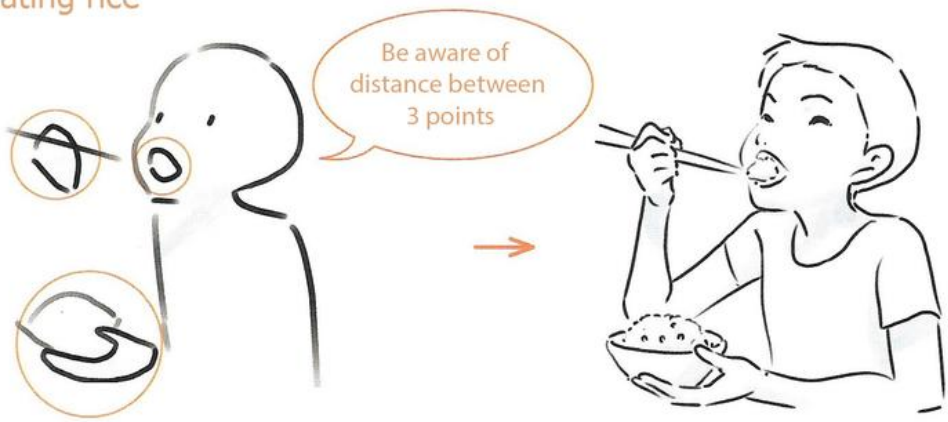
Let's draw from the tip of the hand and the tip of the foot

If you know the range of motion of the hands and feet, you can draw from the hand tip foot tip suddenly.
To make a natural pose, first place the tip of the hand and the tip of the foot, and let's draw by filling in the meantime .

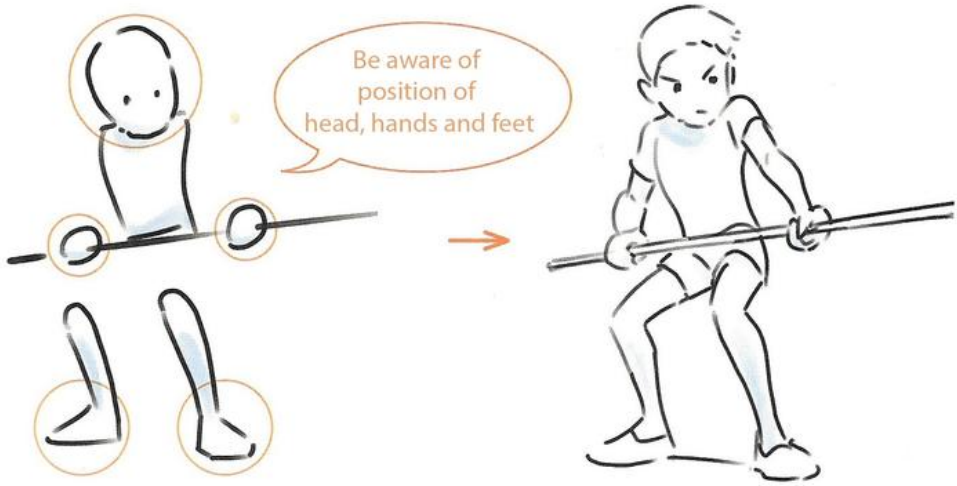
Smoking a cigarette



Eating rice



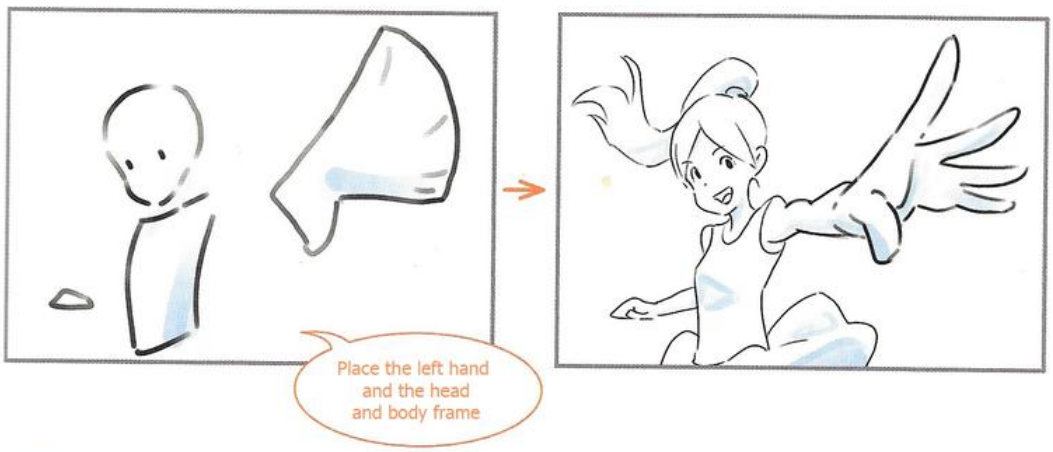
With long rods



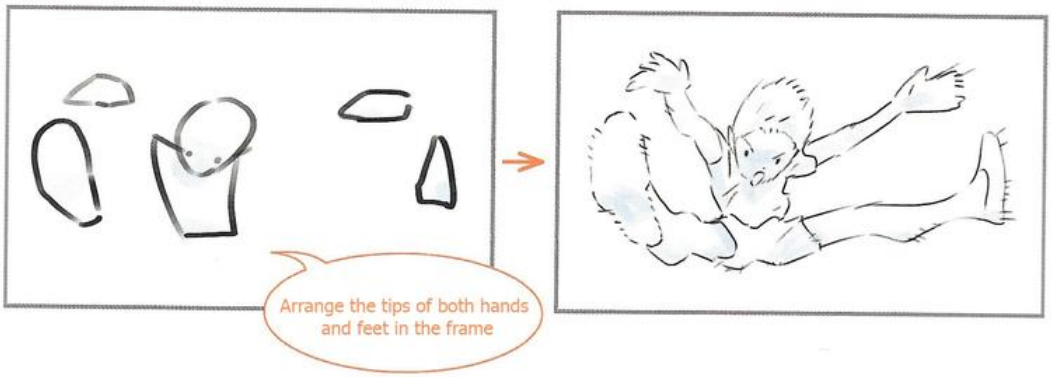
Drawing a good composition

Even when drawing pictures that require a frame, such as animation layouts, manga pieces, and illustrations, drawing from the tips and feet makes it easy to create a good layout and composition.

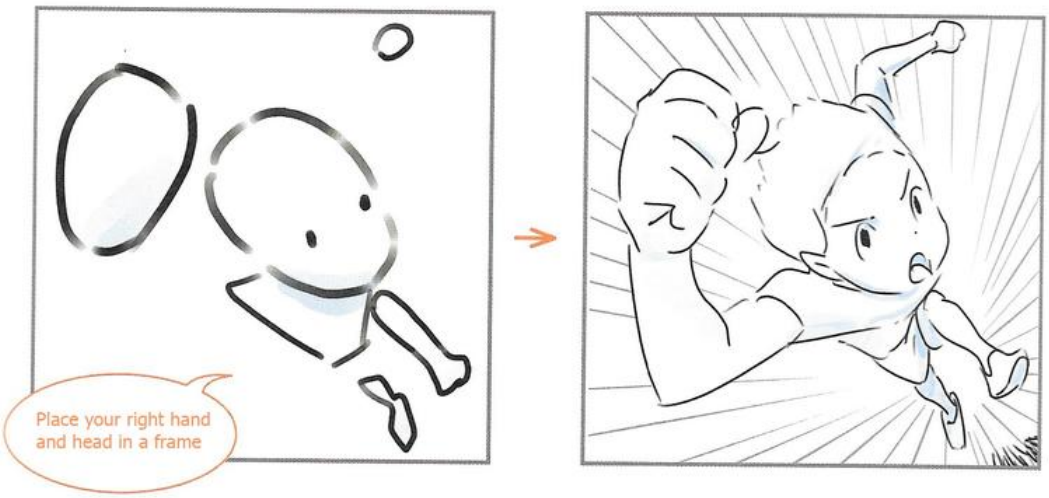
Stretch one hand



Blow back



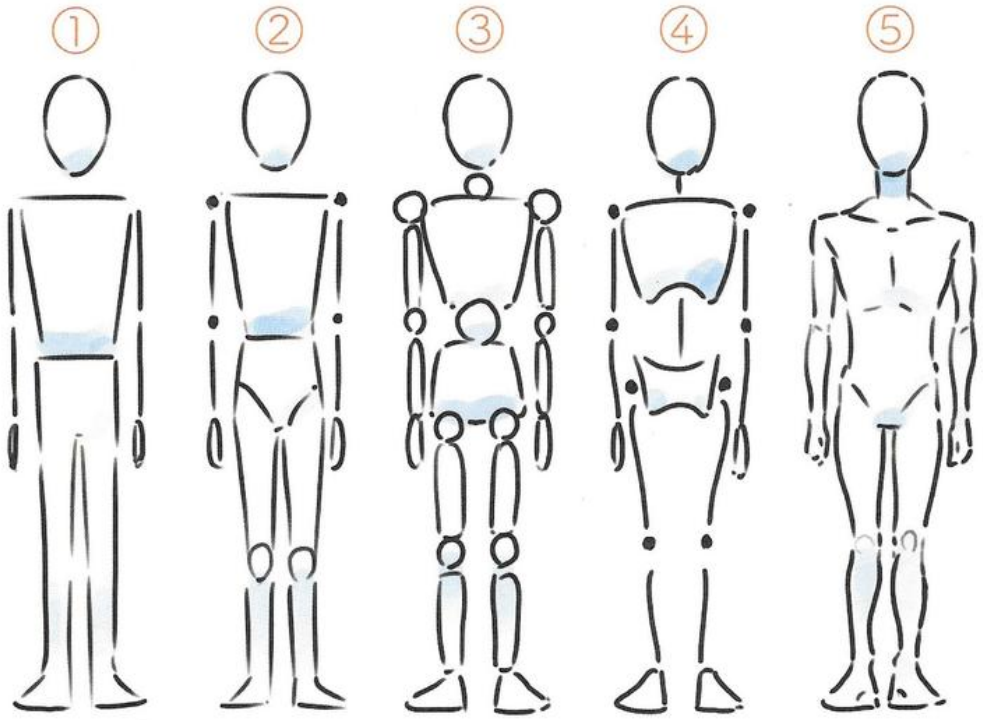
Run towards you



Let's draw the subject accurately and quickly

The "body" is the body without accessories such as clothes and hair.
I presented five types from a simple form to something close to the real thing.
Depending on the stage of the draft and the situation,
please use different elementary forms properly.

Various body



① Simple body with only lines, circles and squares. At least this looks like a person

② A body with joints such as elbows, knees, shoulders, and hips

③ A body like a wooden doll. Easy to capture in three dimensions

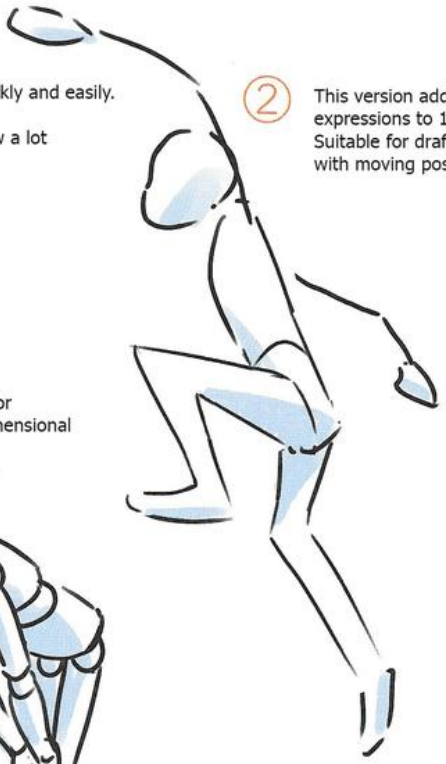
④ A body that simplifies the ribs and pelvis. Easy to understand the range of motion of the shoulders and hips

⑤ Real naked body. Just add clothes and hair to this to make it complete

Proper use of body

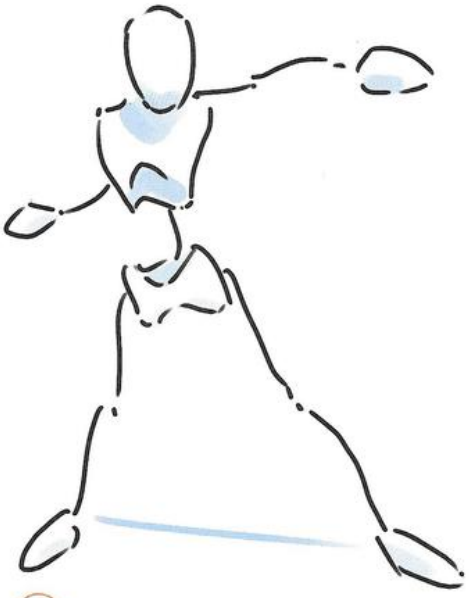
The subject introduced on the left page has different roles depending on the type.
Let's practice by using properly according to the purpose.
At first, practice with simple 1 and 2 is recommended.

① A body that can be drawn quickly and easily.
With mobs and actions.
Useful when you want to draw a lot



② This version adds joint expressions to 1.
Suitable for drafts with moving poses

③ An object suitable for creating a three-dimensional effect to place characters in space



④ Suitable for expressive pose expression

⑤ You can express ass smashing when seated, misalignment of arms and legs, etc.

Part 2

Tips for "replication" that will surely improve

Tips for "Improvement" Certainly If you want to improve at the fastest, anyway it is best to do "Implication" The picture of a professional who is active at present also replicates the past picture symbols (patterns of pictures) Absorb and draw them in combination. Ignoring these and starting to draw on their own is like "reinventing the wheel" and it is too inefficient in this part, we will introduce some tips for copying to improve. While referring to the commentary, look at many pictures that are currently in vogue and past masterpieces, find out what you like and copy it in it. You should be able to remember a lot of symbols of good drawing, and the width of the picture that can be drawn should be expanded.

2-1 Let's keep the ratio and draw it 24

2-2 If you are not comfortable, try using auxiliary lines 26

2-3 How to combine lines 30

2-4 How to draw eyes 34

2-1

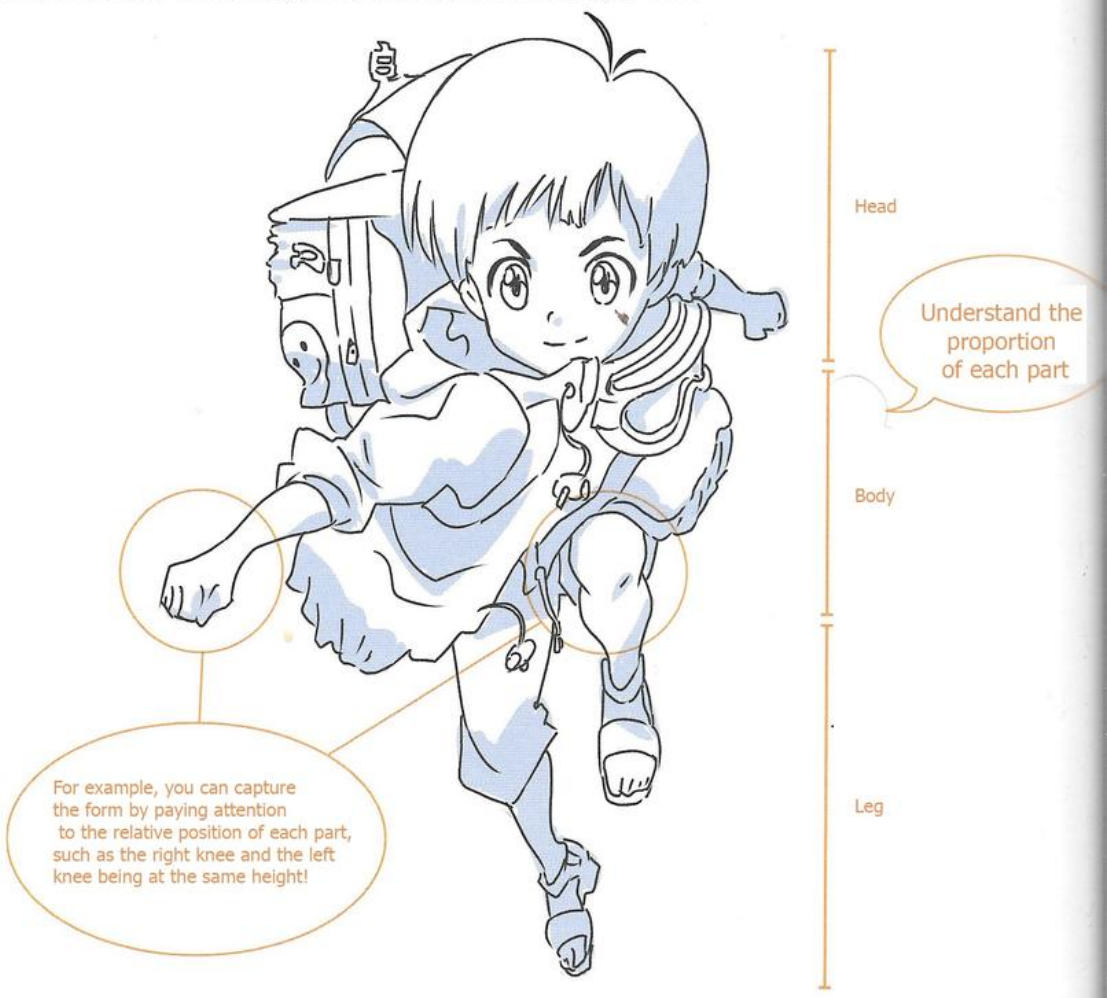
Tips for "replication" that will surely improve

Let's keep the ratio and draw

When you copy your favorite picture, certain parts such as eyes and hair often swell and the balance gets worse.
This is because the concentration is concentrated on the part with strong feelings for the picture or character, and it is drawn too hard to be there.
In order to avoid this, it is important to keep in mind the "ratio" and "positional relationship" of each part.

At first let's grasp ratio

View the picture you want to copy on the whole, and understand the ratio of head, body and feet. Also, by using the positional relationship between parts as a guide, the entire shape will not be greatly distorted when starting to draw.

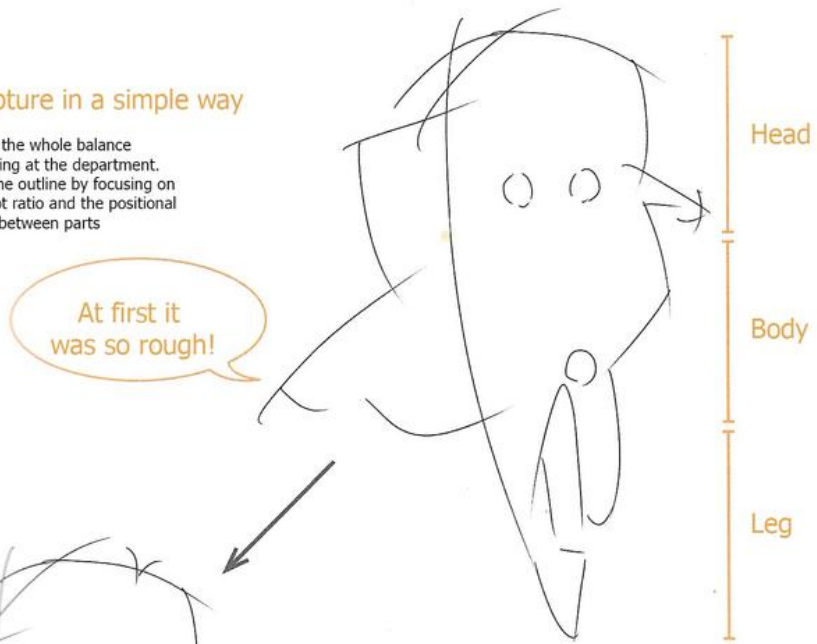


Recognize with a sense of three

Let's draw in order in three steps, keeping in mind the proportions you set in Meige.
Do not stick to raw hair, one place such as hands, and start with drawing the whole rough shape.

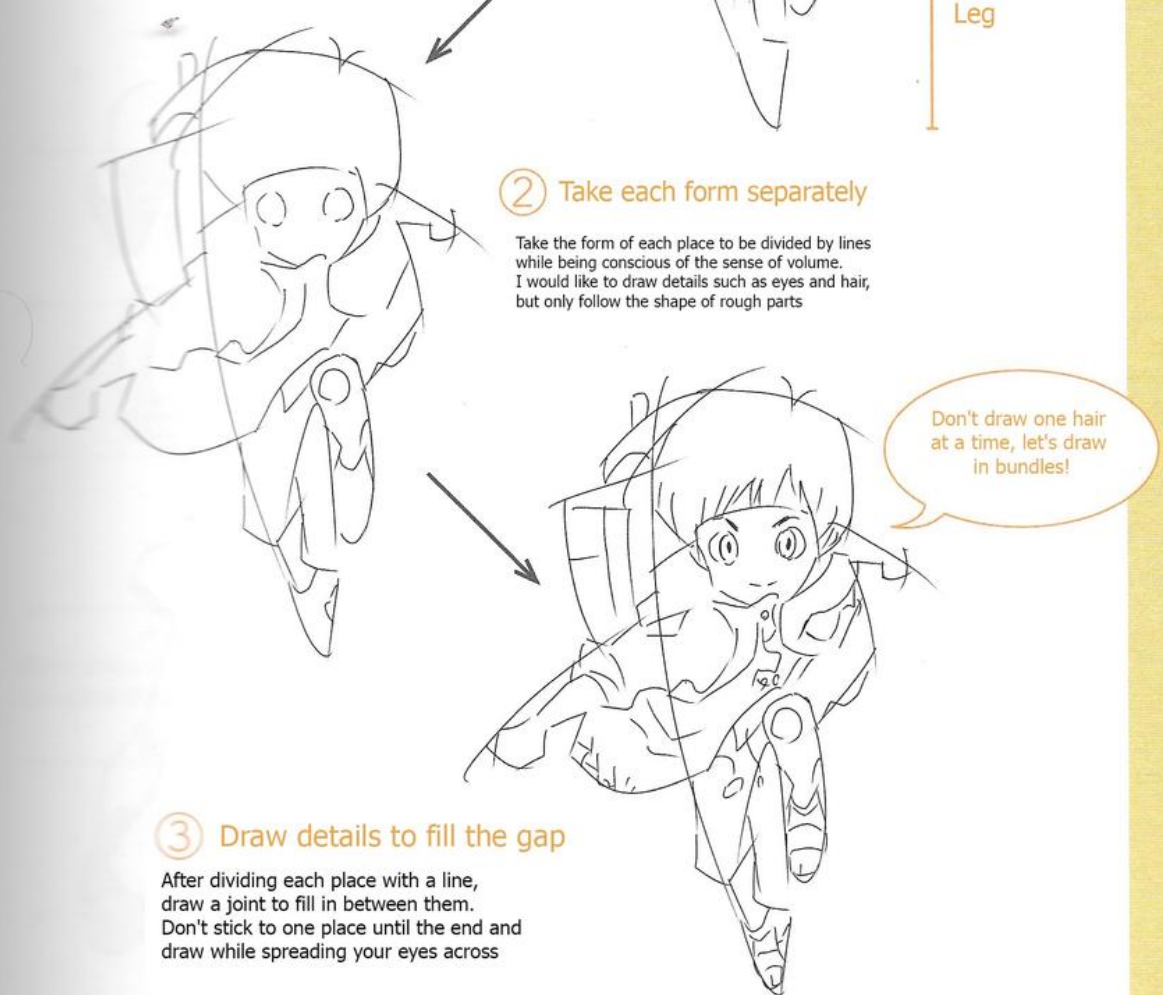
① Capture in a simple way

Only look at the whole balance without looking at the department. Determine the outline by focusing on the body-foot ratio and the positional relationship between parts



② Take each form separately

Take the form of each place to be divided by lines while being conscious of the sense of volume.
I would like to draw details such as eyes and hair, but only follow the shape of rough parts



③ Draw details to fill the gap

After dividing each place with a line, draw a joint to fill in between them.
Don't stick to one place until the end and draw while spreading your eyes across

2-2

Tips for "replication"
that will surely improve
うまくなるコツ

If you are unfamiliar, try using an auxiliary line

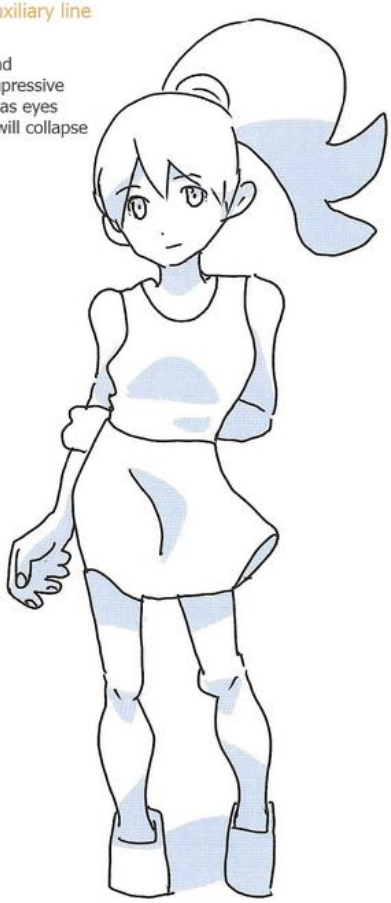
If you are not yet familiar with copying,
it is recommended that you start with the Help Line.
By drawing squares with auxiliary lines and drawing with awareness of what is in which squares,
you can accurately reproduce the balance without breaking it.

The effect of copying by auxiliary lines

By using an extension line, you can find out what points the character has in common with the vertical and horizontal axes.
For example, it is a standard for grasping the positional relationship of the head, waist and feet with a wide view.
Capture the original picture accurately and reproduce it faithfully.

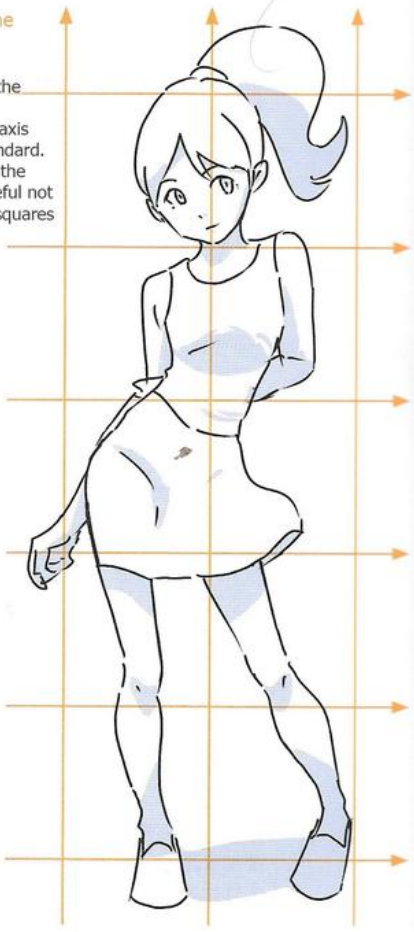
No auxiliary line

The size and angle of impressive parts such as eyes and chest will collapse



With auxiliary line

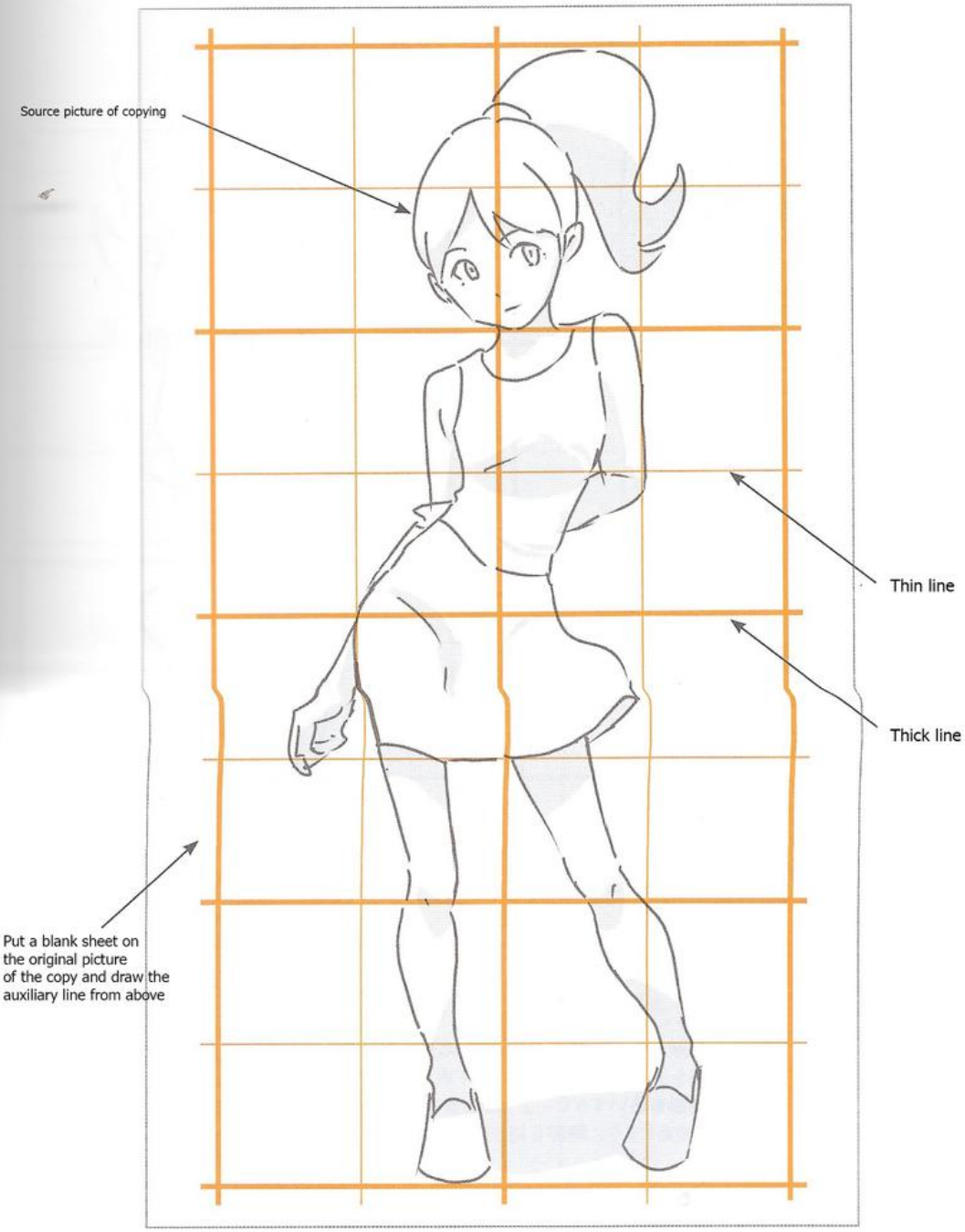
The vertical axis is the character length, and the horizontal axis is the thickness standard. Consciously look at the whole form, be careful not to look only at the squares



Preparing to draw a line

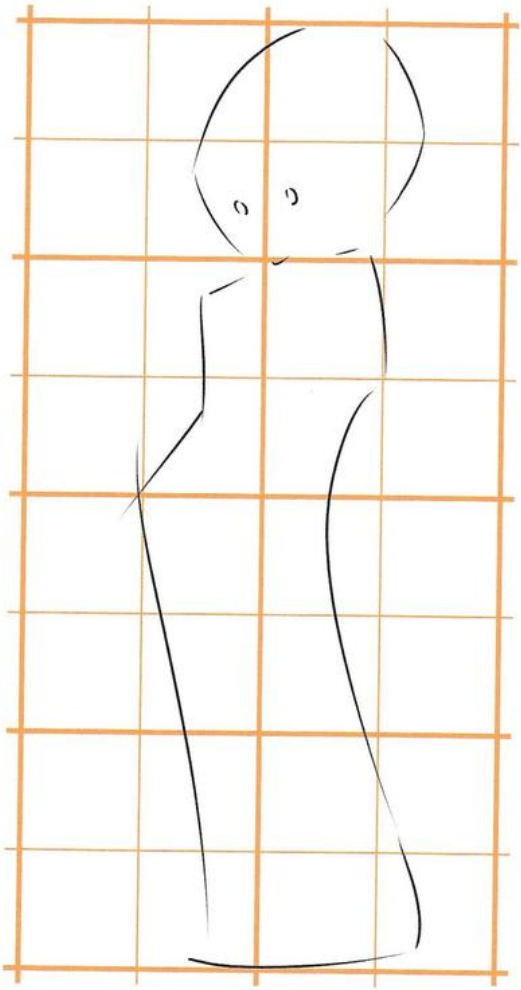
Let's draw an auxiliary line. The point is just to make a difference, so as not to overwhelm the details.

1 Put a white paper on top of the original picture,
2 Draw two thick lines along the toe and head on the horizontal axis,
3 Draw a thick line at equal intervals from the line of 1
4 Draw a thick line to divide into 8 Draw S to further divide 8 squares



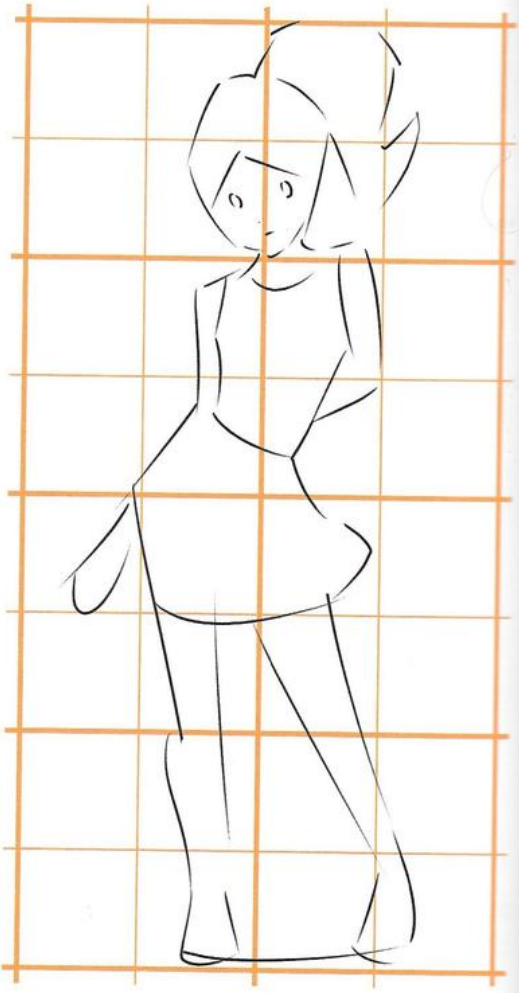
Copy using auxiliary lines

In the case of using an auxiliary line, as well as copying (see page 25), look at the whole and draw with balance.
Please be careful not to focus your eyes on one spot just because you have squares.



① Determine the overall form

Focusing on the thick line,
focusing on the overall size and flow,
determine the form



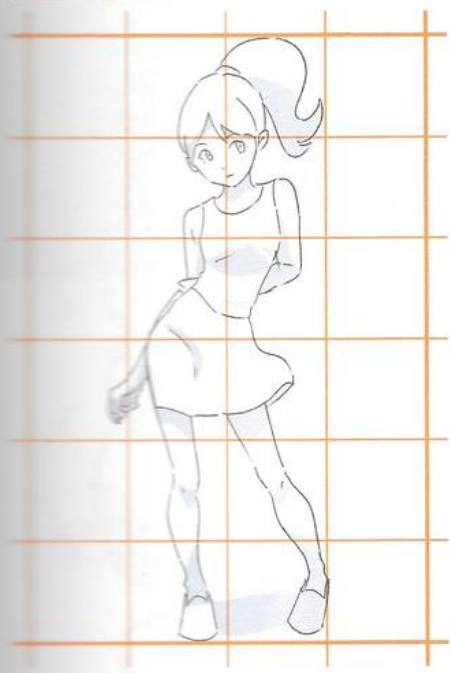
② Draw details

We take the form of parts while looking at the thin line.
When drawing a line, be aware that it is "one in the whole" and
be careful not to chase details.
If you draw more details after this, it will be completed

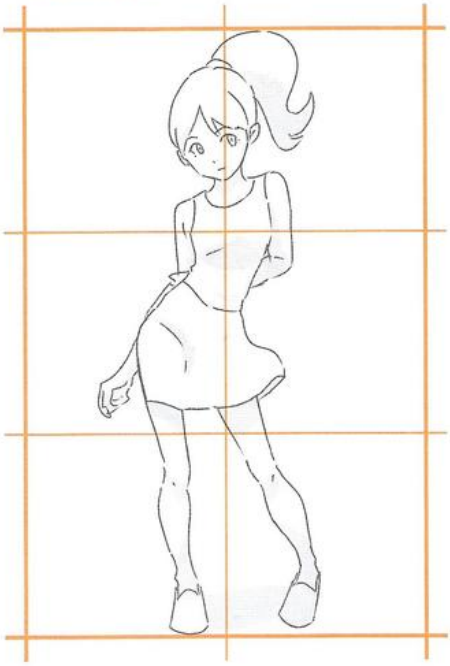
Let's expand the interval of the grid

Aim to draw accurately with narrow auxiliary lines, and gradually expand the space as you get used to.
If you are conscious of the same points of vertical axis and horizontal axis,
please be aware of the same way of drawing.

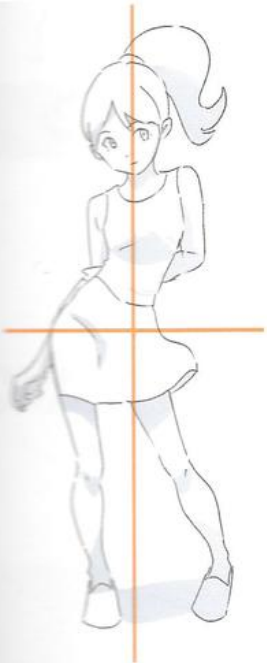
24 division



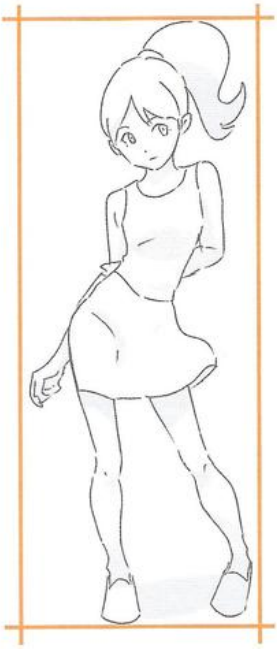
6 division



Only half



Only pine

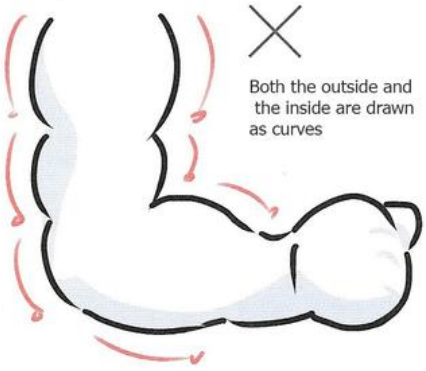


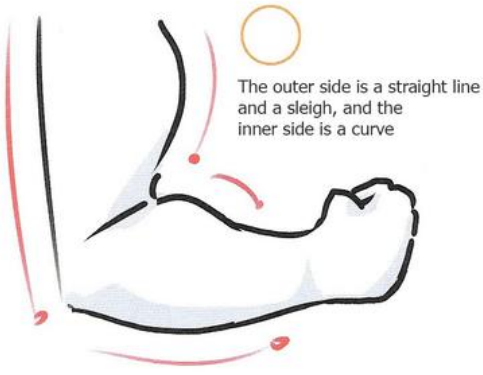
How to combine lines

By combining various lines, you can express movement and three-dimensional effect. Compare the good and bad examples presented below, and be aware of how the lines are combined. In addition, try to practice consciously avoiding symmetry in order to draw three-dimensional, dynamic pictures.

Combine straight lines and curves

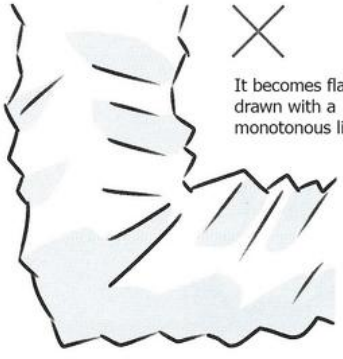
The picture on the left is a wild arm so much that it tries to draw muscle bumps. By drawing the outside of the arm in a straight line and curving the inside as in the picture on the right, the picture becomes sharp.

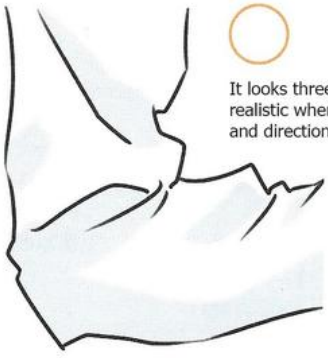




Avoid monotonous lines

Let the line of wrinkles in clothes be unequal in length and quantity, and express strength and weakness and three-dimensional effect.





Draw the whole body inside

The way of thinking is the same when you wear yourself
Let's put together to give a good feeling.

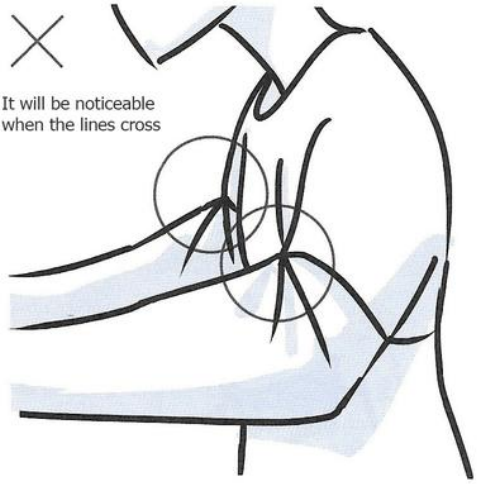
If you chase fine wrinkles too much,
the center of gravity and directionality will be vague

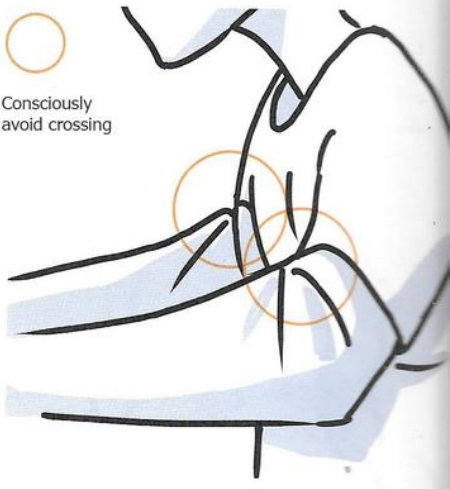
An example of improvement
by combining straight lines and curves

The three sides are a combination
of straight lines and sleds,
the right side is a curve, and
the left and right are sharp

Avoid line crossing

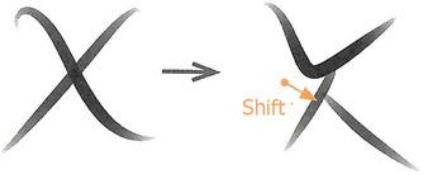
When the number of points where the lines cross is increased, only those parts are looked at and it is not possible to clearly convey what you want to express. Especially for joints such as elbows and knees, lines tend to be concentrated, so be careful to avoid crossing.

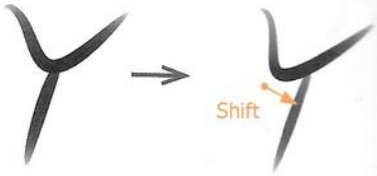




Avoid the form of "X" and "Y"

Conscious that the intersections of the lines do not have the X and Y shapes of the alphabet

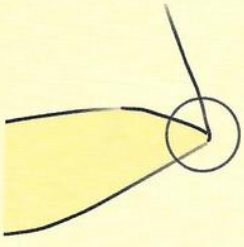




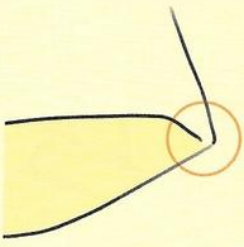
Column

How to express the thickness of cloth

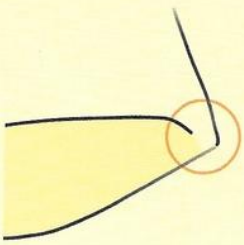
You can express the thickness of the cloth by creating gaps without crossing the lines of the hem of clothes. It can be applied to various situations where you want to express thickness, such as cups.



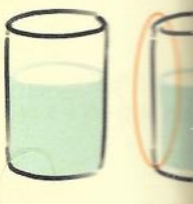
Thickness does not come out when crossing completely



Express the thickness of the cloth with a gap



When the gap is made large, it becomes a thick cloth such as a coat

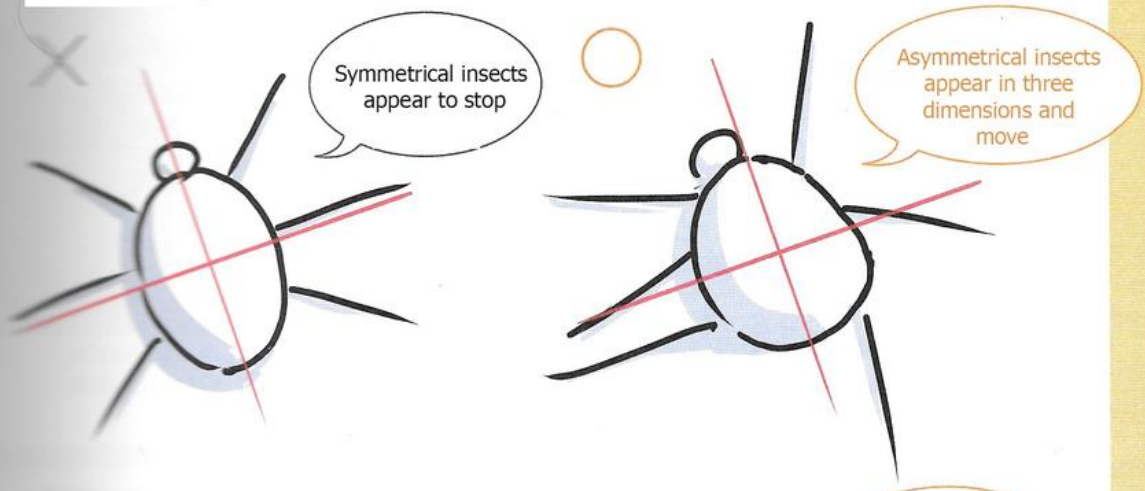


The thickness of the cup can also be expressed by the gap

Avoid three symmetry and monotonous shapes

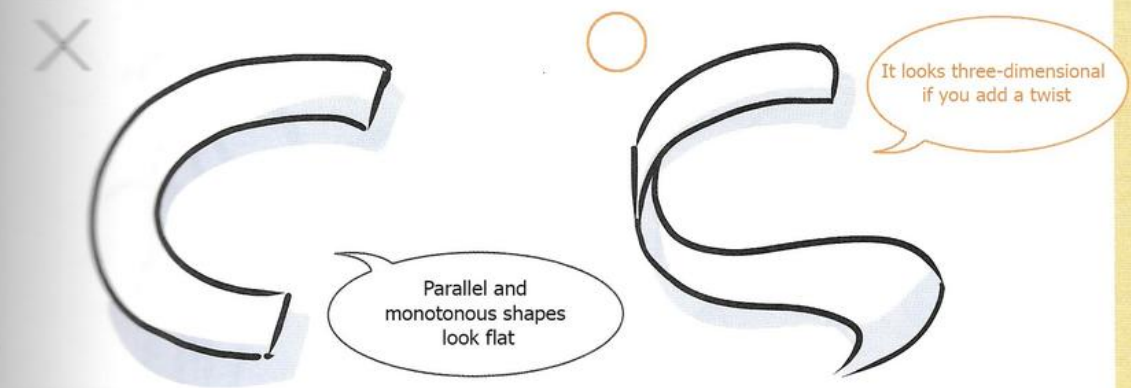
If you draw in a note, you tend to align the shape, but in the natural world there is no symmetry or monotonous one.
Avoid these forms and make them realistic expressions.

Express on key



Do not align

Avoid monotonous shapes



2-4

Tips for "replication" that will surely improve

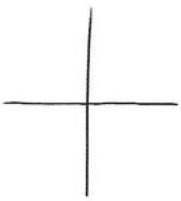
How to draw eyes

As the word "the eyes say things like the mouth", the eyes greatly affect the impression of the character To draw impressive eyes, it is necessary to be aware of the three-dimensional effect and to create the direction and expression of the eyes It is important.

Draw a circle freehand

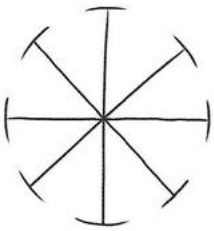
As you prepare to draw your eyes, try practicing a freehanded, beautiful circle along the next four steps.

① Cut a cross



② Put Atari on all sides

③ Put Atari on all sides



④ Complete by connecting

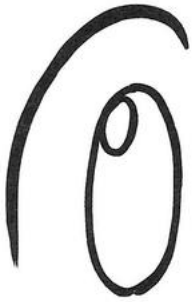
Let's apply to the eyes!

By applying the circle drawing procedure, you can draw your eyes quickly with freehand. While rotating the paper, it will be stable if you draw only with a snap on your hand. Especially useful when tracing etc.

① Cut a cross

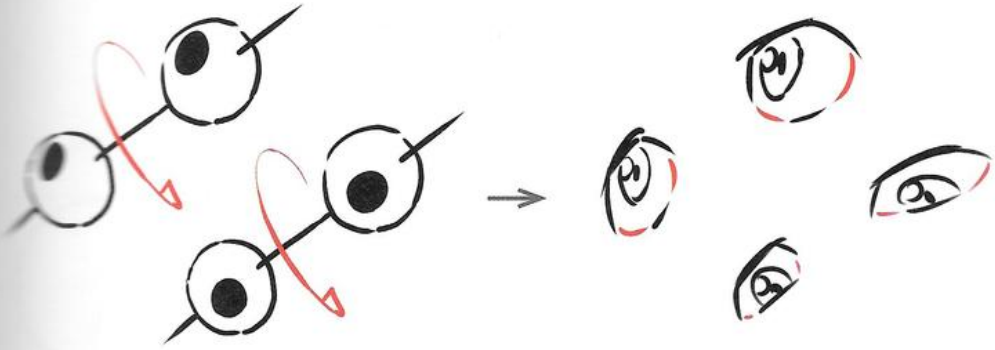
② Put atari

③ Complete by connecting



Align the three right eyes

If the direction is correct, you can draw up eyes, down eyes, and change the angle of the face.
Make sure that your left and right eyes always turn in the same direction.



Consider the image of moving the center of the three right eyeballs like a dumpling into three halves ...

Even if the angle changes, the left and right eyes always turn in the same direction

Placement of these eyebrow

If you get stuck, accessories such as eyebrows and glasses will slip into the back.
You will see in three dimensions by doing.

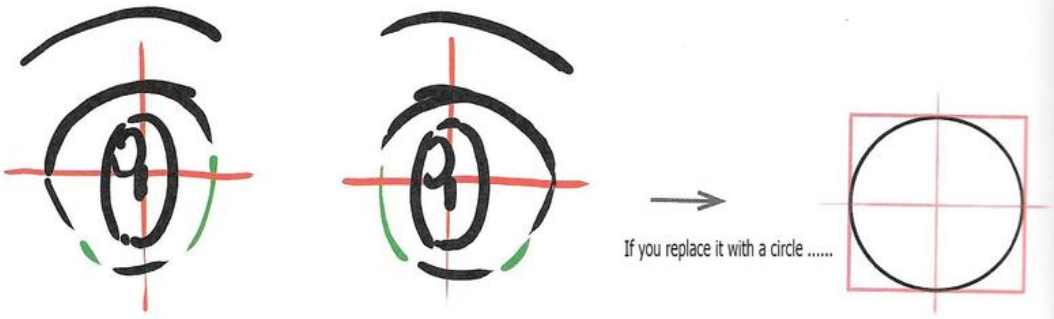
✕ When the hair comes over the eyes and glasses, there is no 3D effect

○ Shift the position according to the three-dimensionality of the head

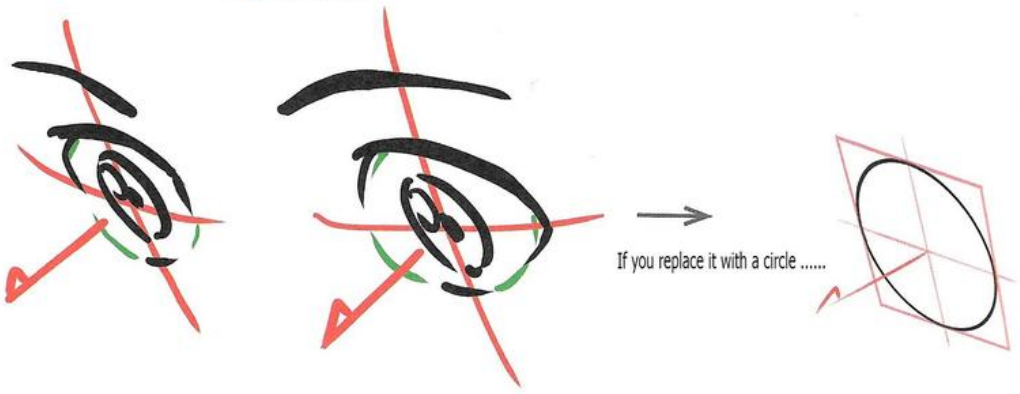
I can see my eyes

Let's practice to put perspective on eyes while being aware of the three-dimensionality and directionality of the eyes.
If you can not imagine, replace the eyes with circles and squares.

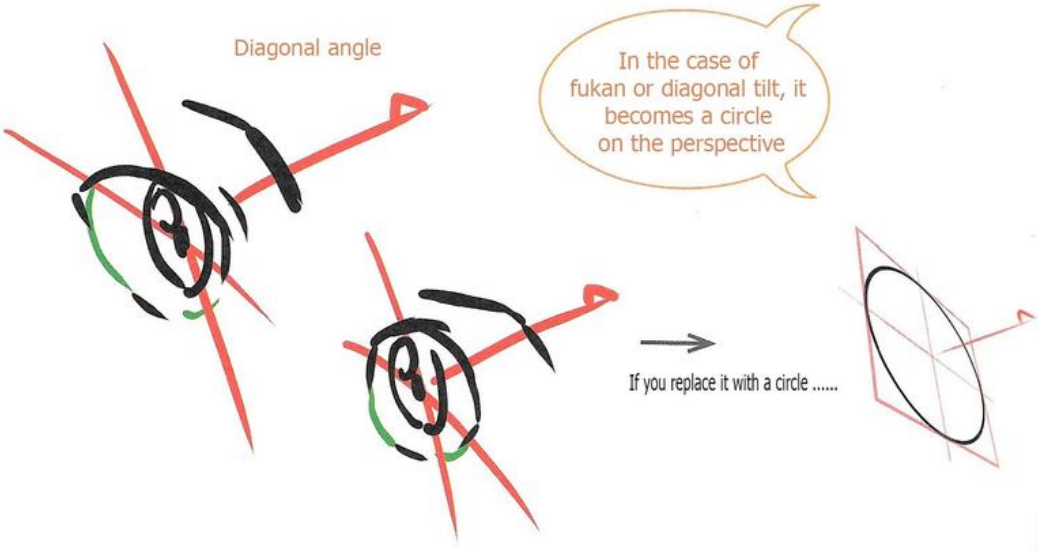
front



Diagonal fucan



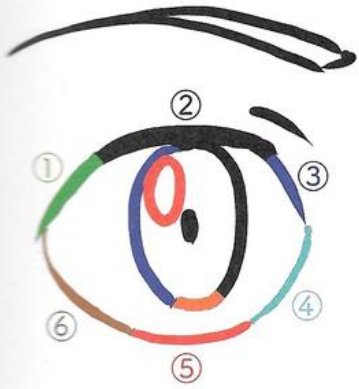
Diagonal angle

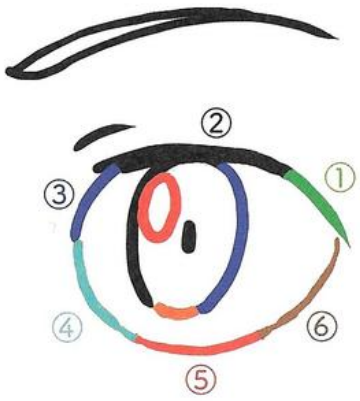


Match "number of strokes" with three eyes

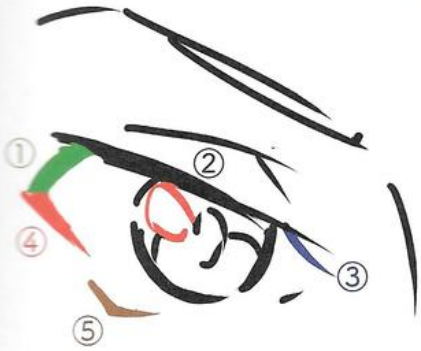
The ball method varies depending on the character, but please use whatever eye you want.
Let's be aware of the number of strokes in the eyes as well as the letters, and try to match them.

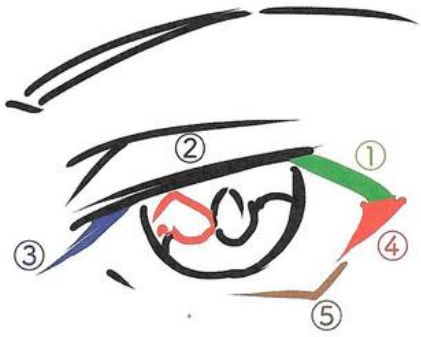
6 strokes eyes



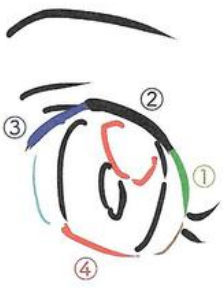


5 strokes eyes





4 strokes eyes



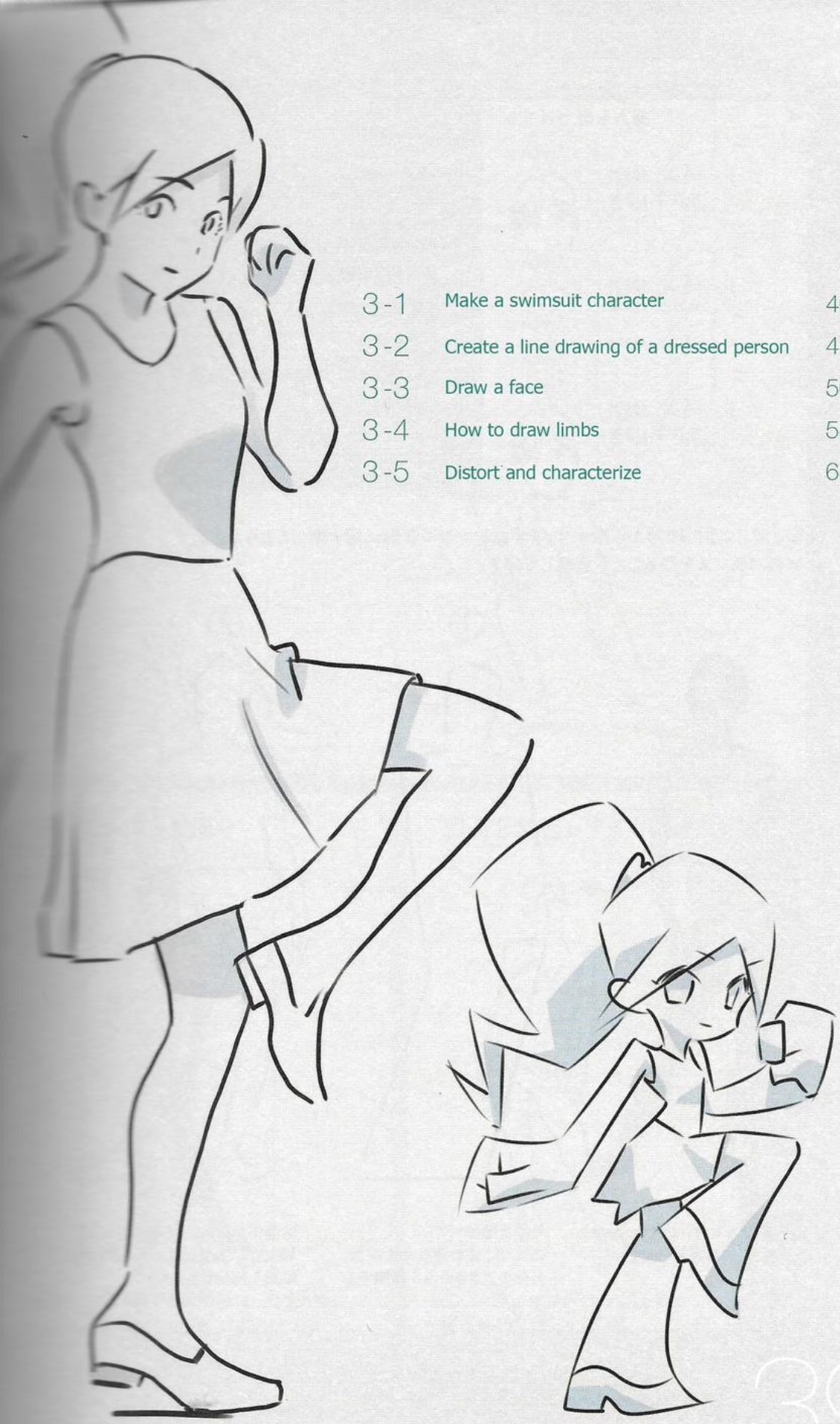
3 strokes eyes

Part 3

Raise the drawing power with "line drawing of the real thing"

The power of drawing is greatly improved by copying. If you just draw good-looking pictures, copying alone may be sufficient. However, to be able to draw with your own symbol without relying only on the symbol of others, you must be able to observe the real thing and express it in the picture. It is because it is difficult to feel a sense of reality in the picture that you drew by copying alone.

If you feel the wall of improvement by copying, let's observe while moving and take a picture of yourself, and draw while seeing what kind of movement you are actually doing. In this part, we introduce points for drawing a more realistic picture through line drawing of a live-action person.



3-1	Make a swimsuit character	40
3-2	Create a line drawing of a dressed person	44
3-3	Draw a face	50
3-4	How to draw limbs	58
3-5	Distort and characterize	64

3-1

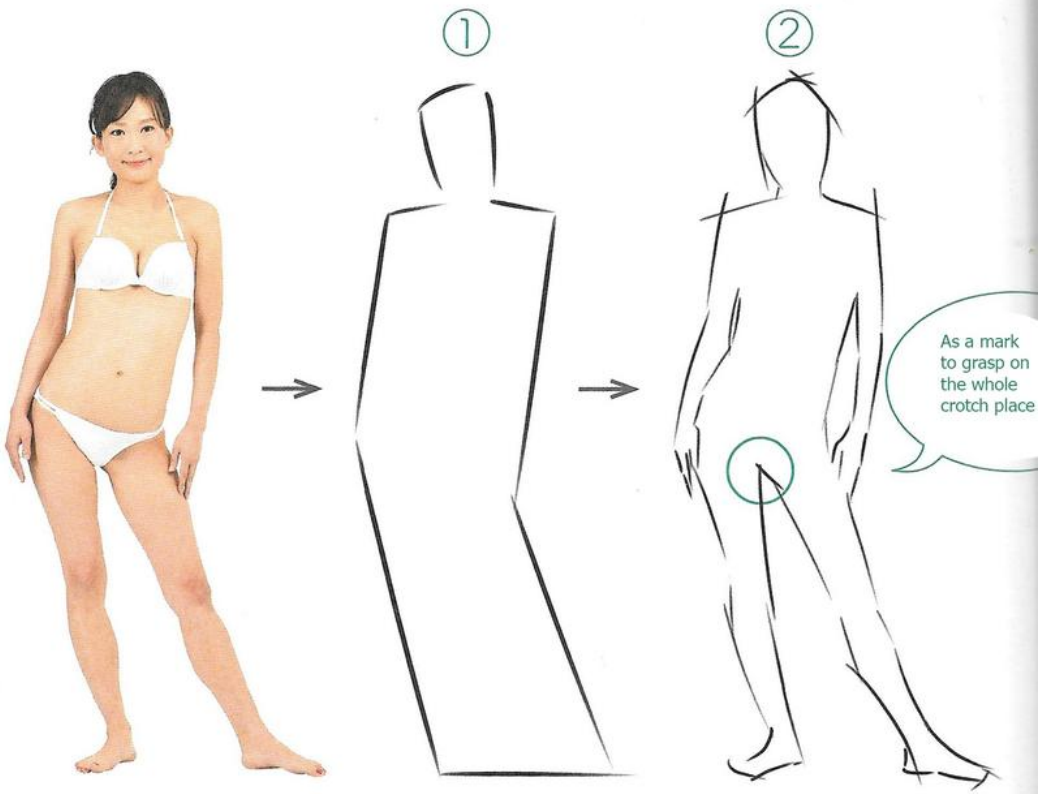
Raise the drawing power
with "line drawing of the real thing"

Make a swimsuit character

It is more difficult to draw a line drawing of a real thing than drawing a set of manga and animation.
That's because we have to represent things that are not originally drawn as lines. Here, first, I will introduce some ways to express the character of the swimmer who is closer to the control with lines.

Draw in a simple way

As in the case of replication, I do not draw from the details, but first replace it with a simple form.
Let's draw consciously to balance the whole.



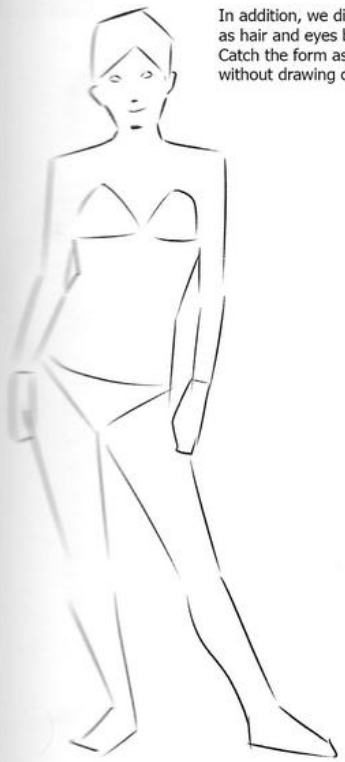
Realistic body of live-action film.
It is difficult to make this a straight line drawing ...

Capture in simple figures.
At this time, only the body's angle, directionality and overall size are considered

We cut out a silhouette from the whole form. Image of carving a sculpture from a piece of wood

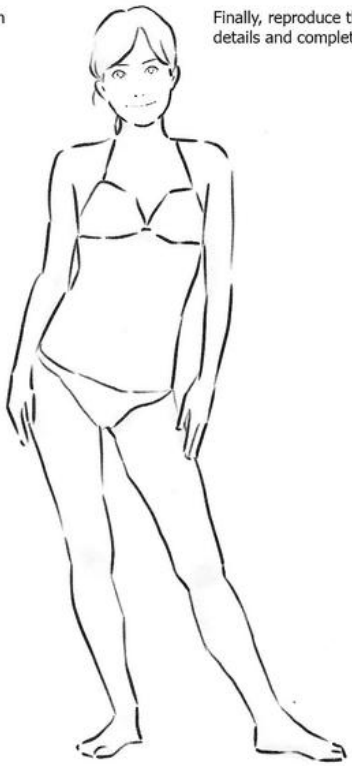
③

In addition, we divide the faces such as hair and eyes between them. Catch the form as a whole hand without drawing one by one

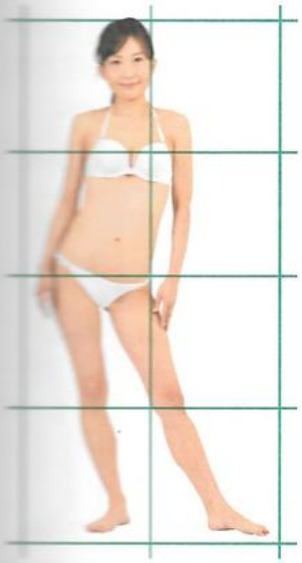


④

Finally, reproduce the details and complete

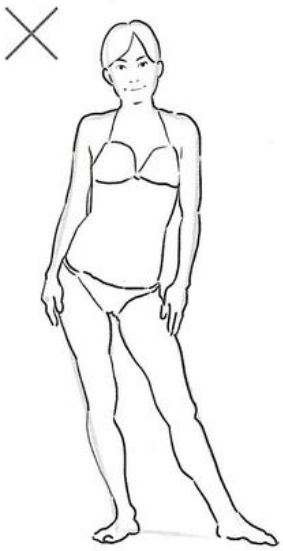


Draw using lines



(2) If you can't get it, let's draw it using the same 28 page as the replication

I am not too conscious of unevenness

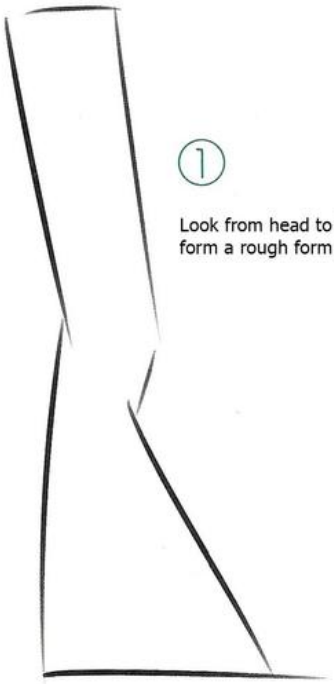


Be careful because if you chase the unevenness too much it will be a sensible picture

How to draw faster

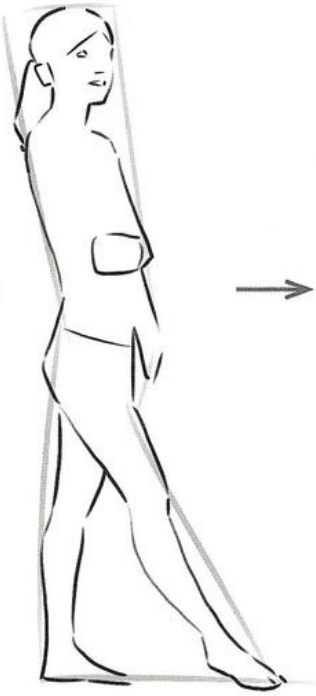
If you want to draw faster, such as on a train or outdoors, you can capture the entire form more simply.
Just look at the outlines on the left and right, and draw attention to the overall flow and size.
If you do not have time, it will be enough practice even if you finish in 2 stages.

Capture the entire shape
so that you don't
stare at the details



① Look from head to foot and form a rough form on both sides

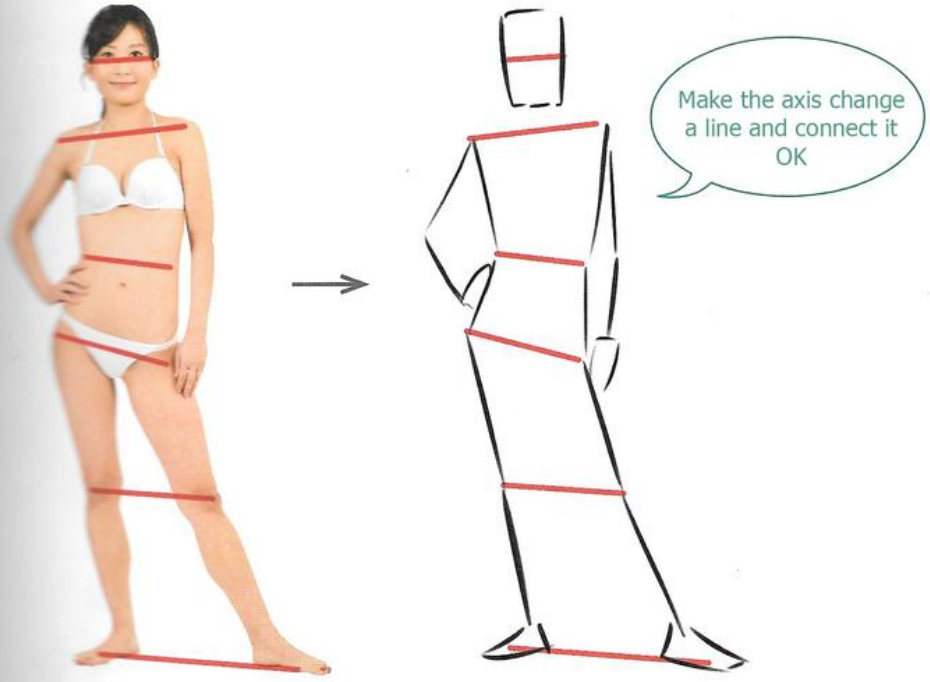
② Decide roughly the size of the head, the middle position of the whole, the position of the knee, etc.



③ I draw in the details and it's a finished sketch so it may be finished

Consciously draw

Especially in pose, be aware of changes in height (axis changes) on the left and right of the shoulders, hips, knees, toes, etc., and observe the photo to see which axis is changing and how.



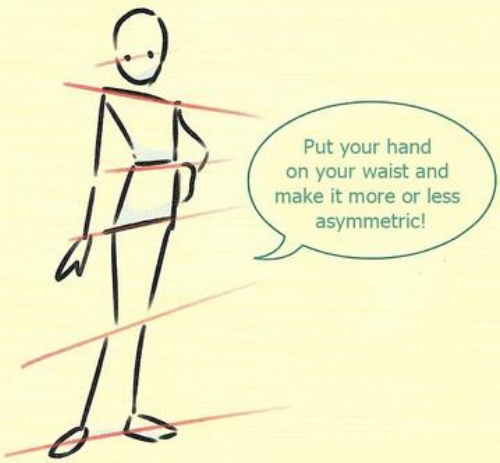
Column

Axis change effect

A proper standing pose is not straight but the axis is changing. People tend to be unconsciously. Read and reproduce axis changes consciously.

Right and left the same .....

When changing the waist axis. The center of gravity is expressed and the movement comes out



If you change your feet. It looks more alive

3-2

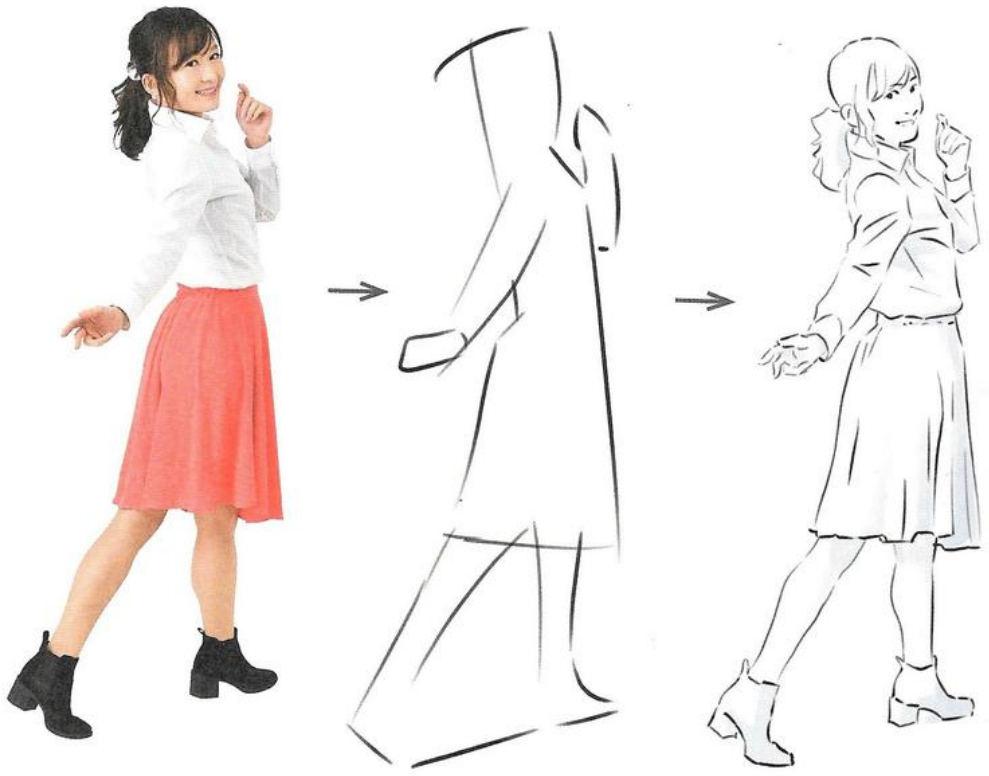
In line with the real thing
This is the first time I've been able to use this app on my iPad.

The person in the clothing. To draw a line

Even if you are wearing clothes, the basic idea is
It is the same as water wear. Clothes to wear tight shoulders and hips
The Shape of the foot is the shape of the body. Hiroshi.
Too much to care about clothes, chasing concave convex and wrinkles
Not too much, "add clothes to the body" like consciousness
Let's draw it.

Drawing clothes in simple shapes

Just like on page 40, you start by drawing a silhouette and capturing the shape 、
We will draw in the order of the middle body, the smaller parts .



When you're wearing clothes
It sounds difficult. •••••

First of all, just look at the silhouette
To be single shape

To fill in the gaps.
I will draw the details .
Wrinkles and concavity of clothes
Be careful not to add too much details

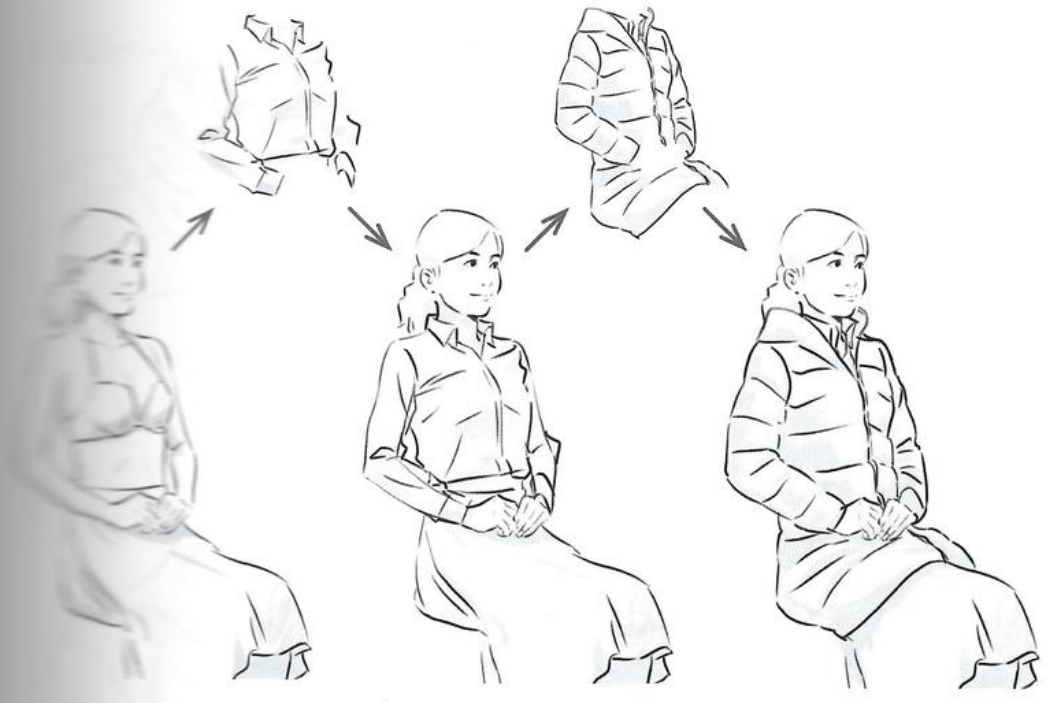
Dress on the base

Even if it is, base is to the end. Let's draw an image of adding clothes to

underwear

Shirt

Jacket



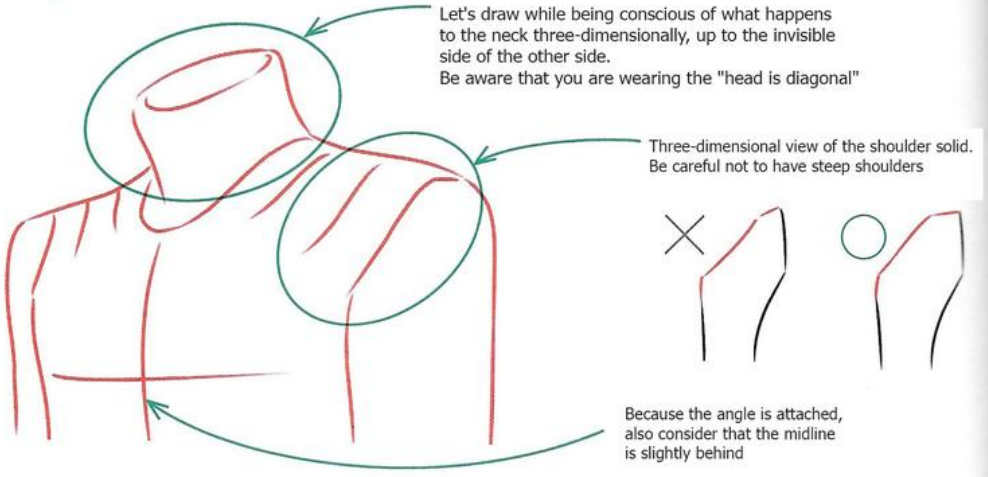
Let's make clothes a ruck here

Even when wearing a thin shirt, the shoulders and waistline with which the cloth adheres will remain the outline of the body

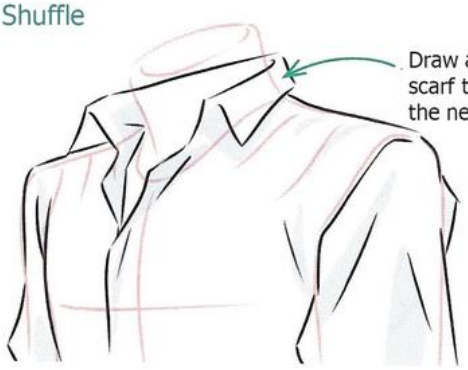
Even with clothes like down jackets, add thickness to the base of the body

The neck and shoulders (bust up) is a difficult part because the collar etc. are entangled, but the concept of adding clothes based on the body is the same.
Let's change various clothes in three dimensions.

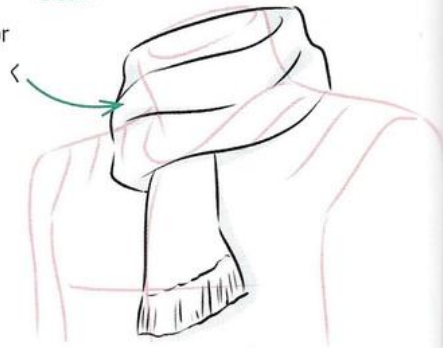
Body



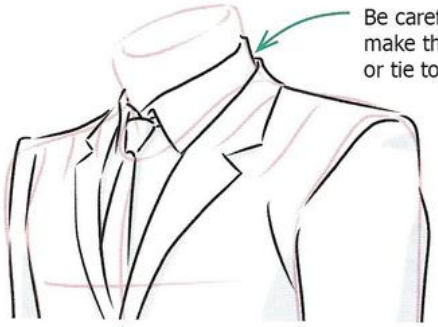
Shuffle



Scarf



Suit + tie

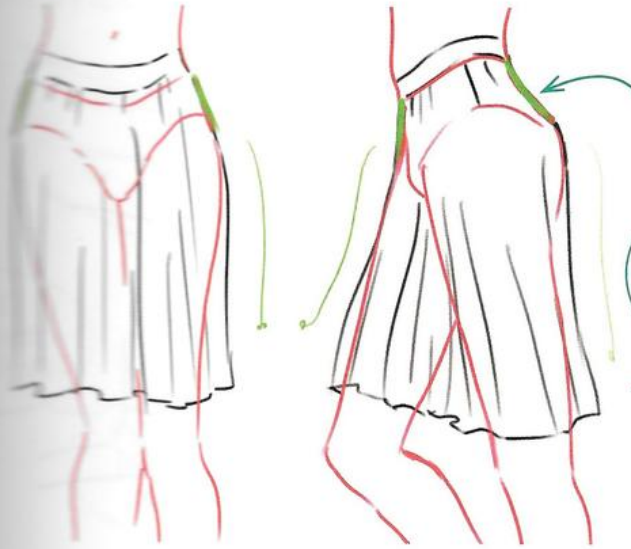


Hoodie

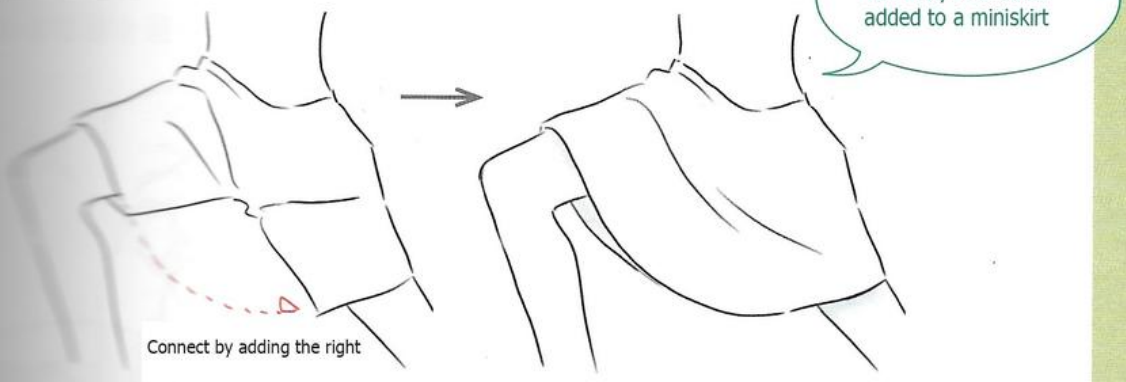
Align clothes parts such as tie and hoodie straps with the midline

How to draw a skirt

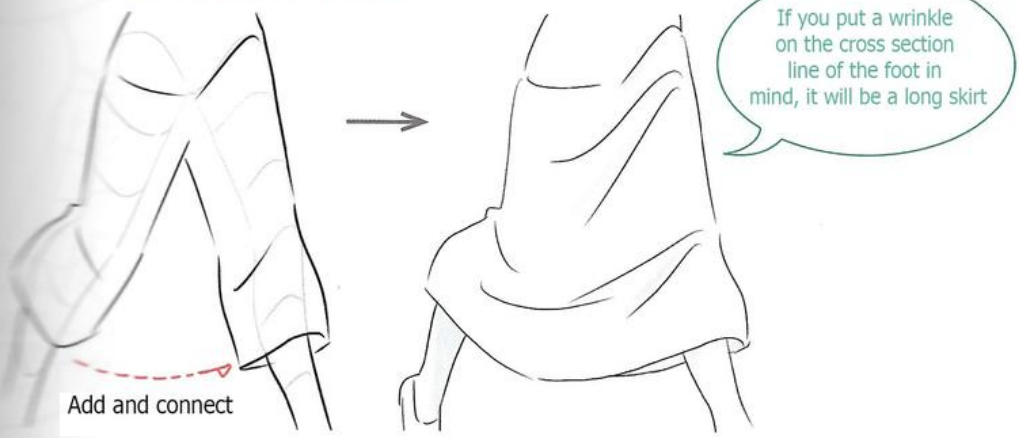
Think on the basis of
Let's draw while being aware of what the inside of the body is.



The coat is based on short bread

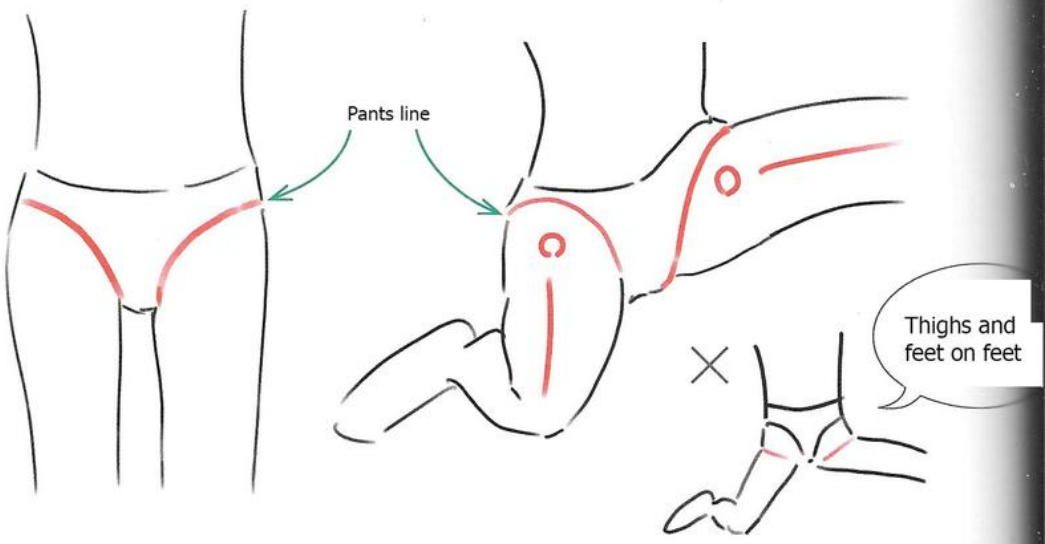


Is based on loose pants

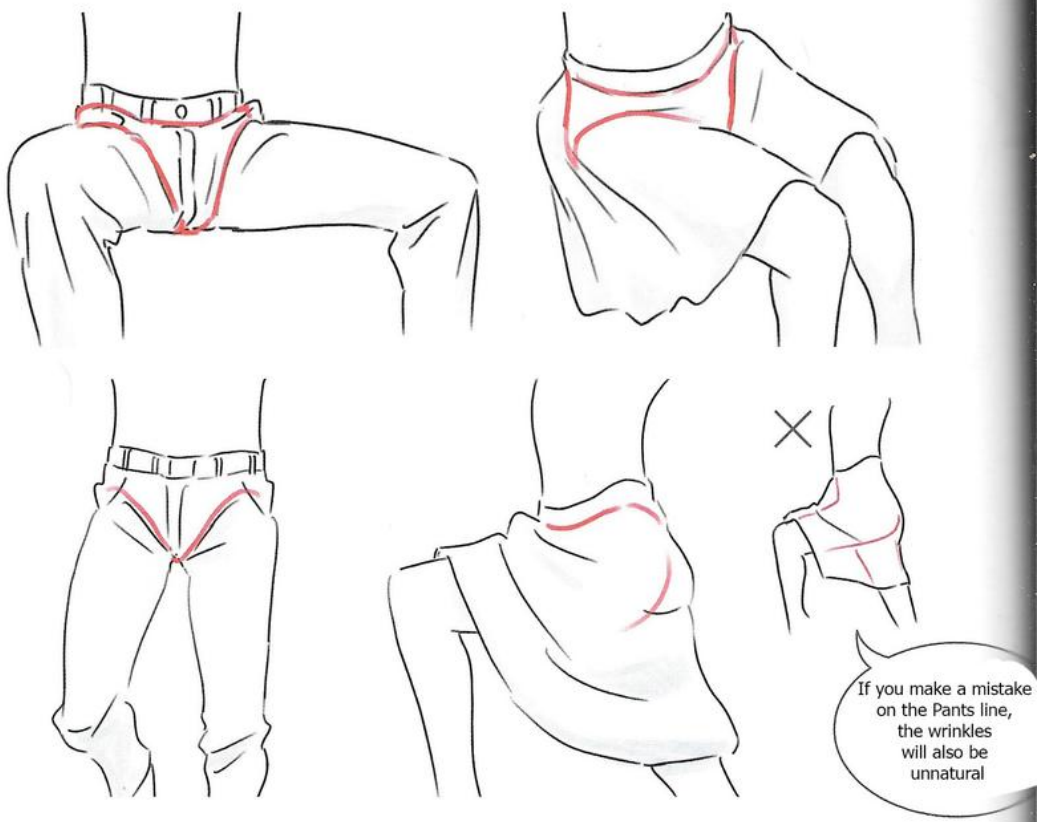


Relationship between "pants line" and wrinkles

The legs move along the Pants line (the line of reciprocity). In addition,
the wrinkles of clothes can be many at the positions of these moving parts and joints.
Emphasize the wrinkles of the moving parts in particular, and make a difference from the fine wrinkles.

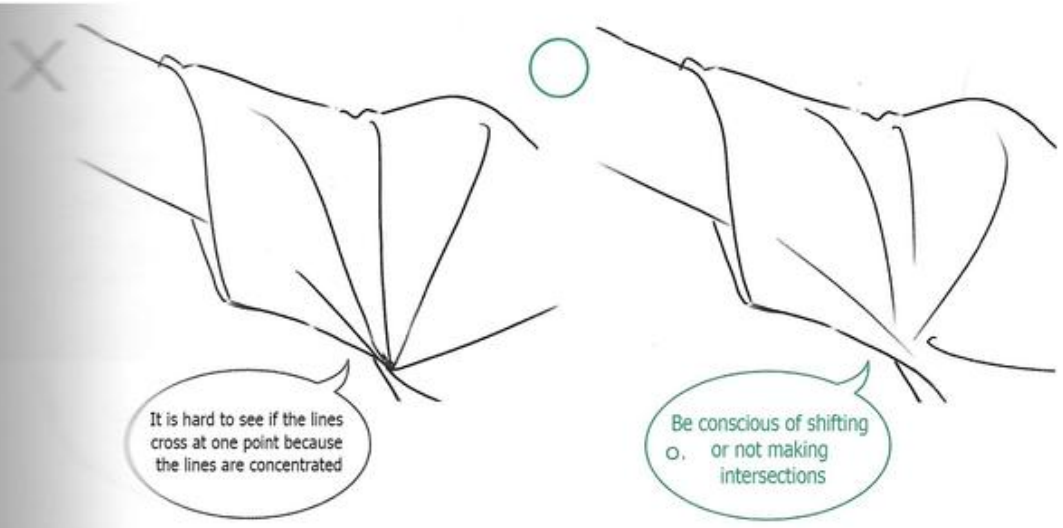


Let's emphasize and draw the wrinkles of the pants line

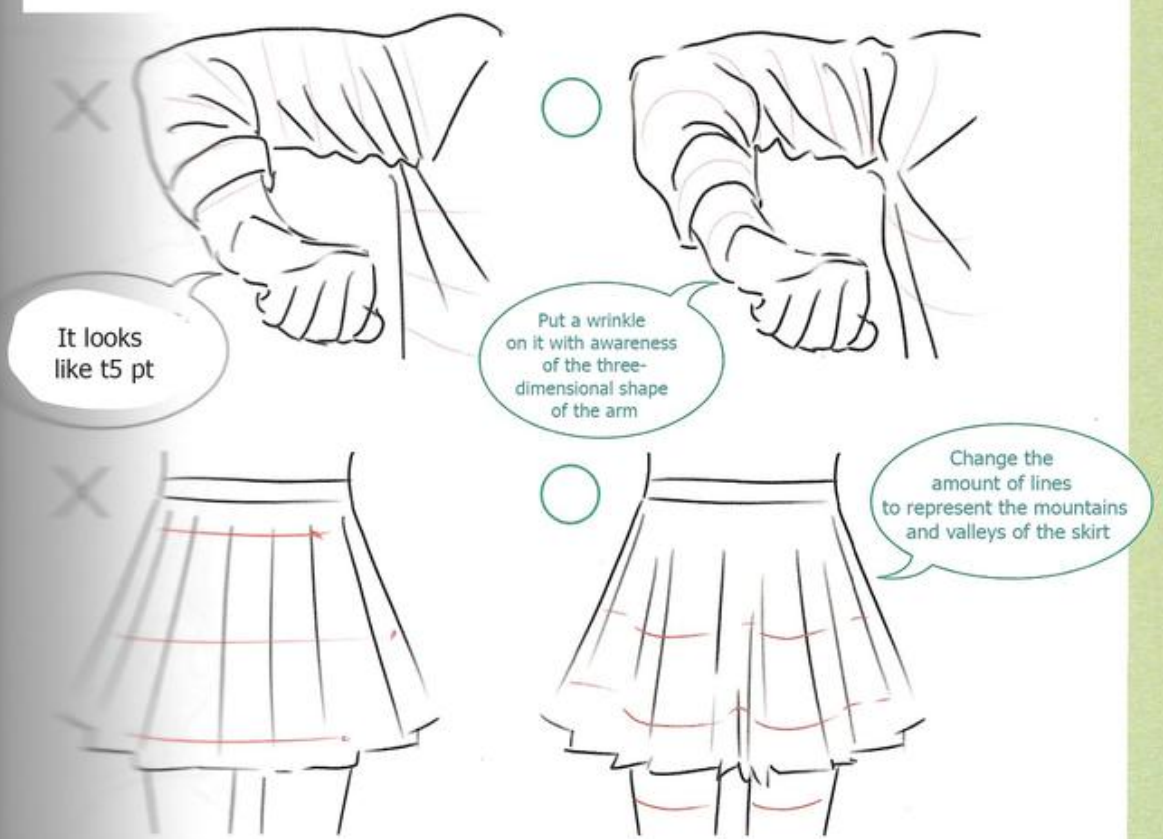


To draw fabric naturally

As I explained in Koji, when many lines cross, the eyes will be over there. Please draw consciously so that lines do not intersect. It becomes a three-dimensional form by assembling lines by changing the size and quantity.



Avoid lines



3-3

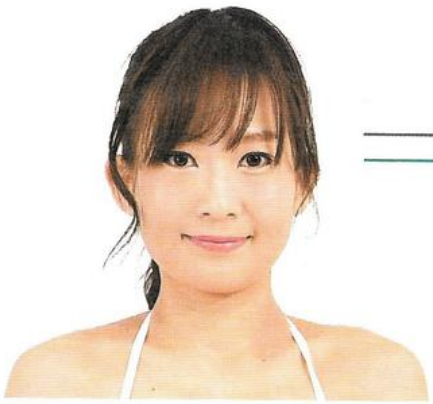
Raise the drawing power with "line drawing of the real thing"

Draw a face

When you draw a person's face, you may not be able to express well-being and loveliness. This is because it is pulled by the original impression and eyes, nose, mouth, etc. swell greatly. Since the face is a lot of parts and the amount of information is large, the balance tends to collapse when trying to draw from the joint. Let's be conscious of drawing according to size and position while seeing the whole balance.

There is a difference depending on the order

If you draw from the details, the balance will be lost.
Let's look at the following example as a reference, why it is important to draw from the whole form.



When I make a line drawing, I just want to start drawing with my eyes, but if I make a mistake in the drawing order, the balance will be lost. Let's see how the finish changes depending on the drawing order

✕ If you start drawing from your eyes

○ When you start drawing from the whole form

When I start drawing from yo ...

①

I am strongly aware of
my eyes and become too big

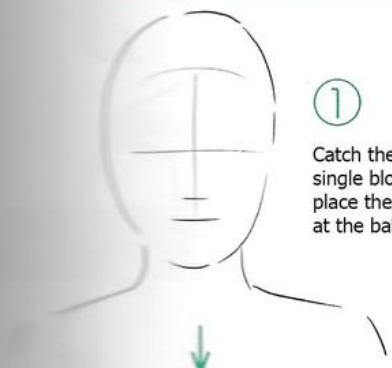
②

When we increase
nose, mouth,
outline there, ...

③

There is no sense of unity in the
whole, and the eyes, nose and mouth only
become large and unbalanced pictures

Start painting from the form of ...



①

Catch the head, neck and shoulders as a
single block, draw the entire form, and
place the nose and mouth while looking
at the balance of the entire head

②

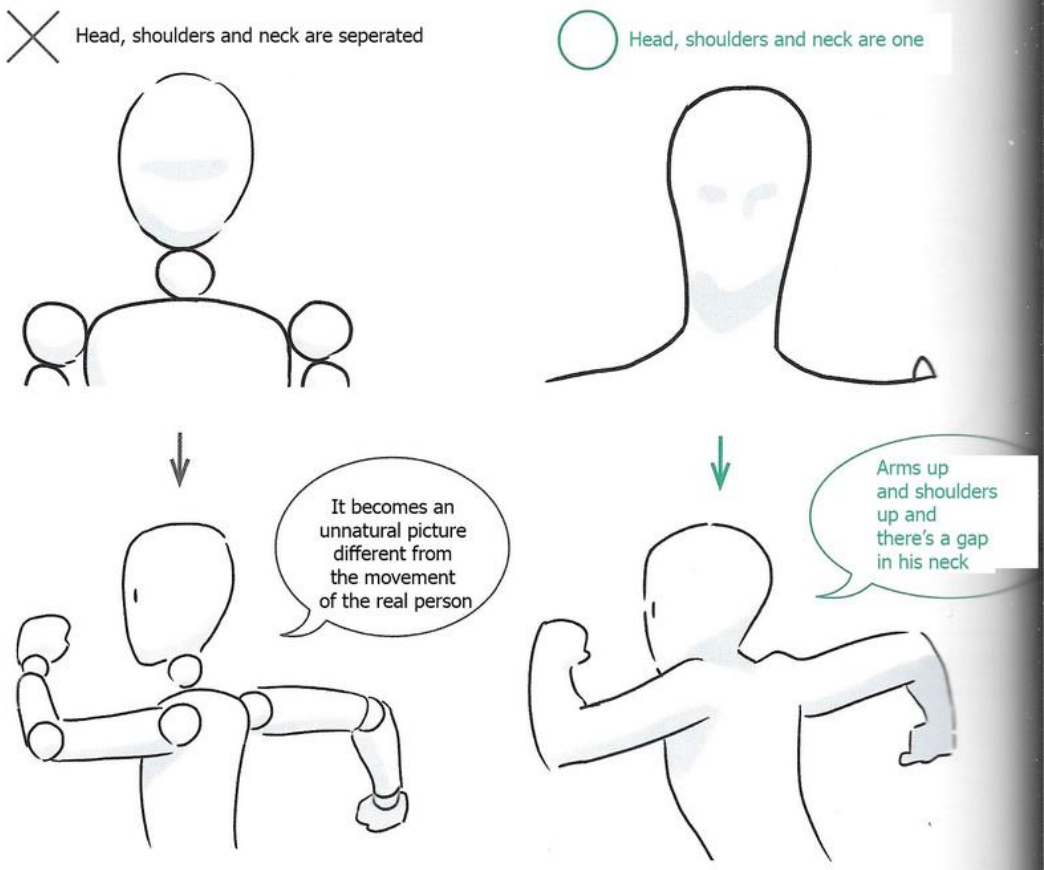
I will pack the eyes, nose,
and mouth a little more concretely,
and divide the amount and position
of the hair with faces without
following the fine lines and
arrange them

③

I will draw details such as
the flow of hair and the inside
of my eyes, and also add
facial expressions.
Become a balanced face of the whole

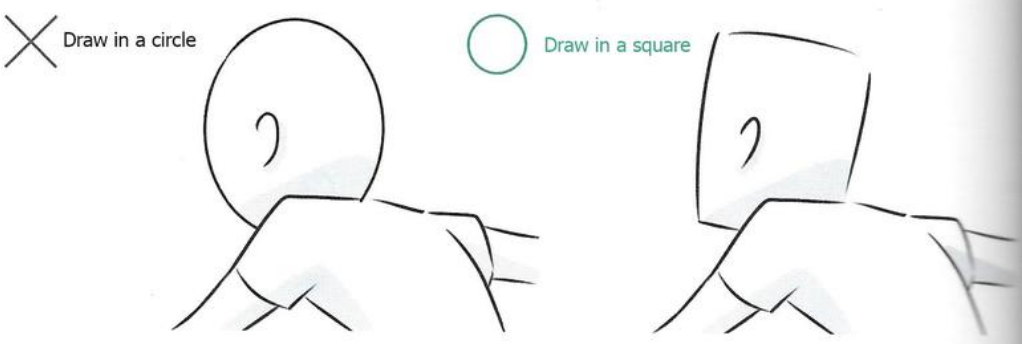
Head,neck and shoulders draw together

Not only the line drawing of the real thing, the head, neck and shoulders tend to think separately. However, in real human beings, these three points move in unison because the talk meat is connected in a complex manner from head to neck and shoulders. Let's express it based on the observation of the real thing regardless of your own preconceptions



Think of the head as a square

When drawing your head, it is less likely to get the wrong size or angle if you take the shape of a rectangle instead of a circle. Capture a rough shape with a rectangle and draw it while scraping it.

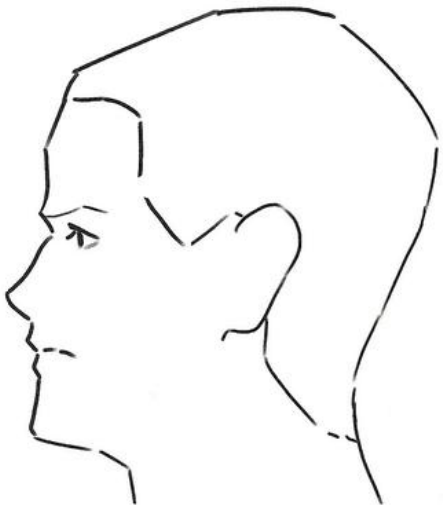


Draw head

Please note that if you draw the nose or mouth first, the whole will swell.
I will draw the order of the whole form → the detail.

① Draw head, eyes and ears

After capturing in the form,
determine the position of the three ears.
Balance and finish at this stage are determined

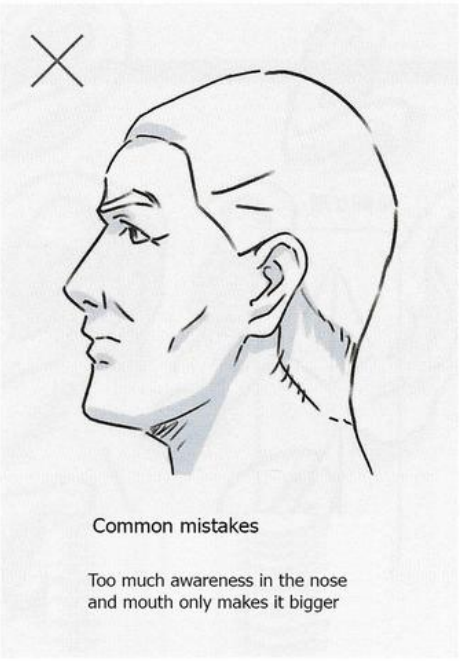


② Draw a nose

The nose and the mouth are drawn based on 1,
and other irregularities are also drawn roughly.
Draw lines of hairline

③ Draw in details

Bring in and complete
while maintaining B



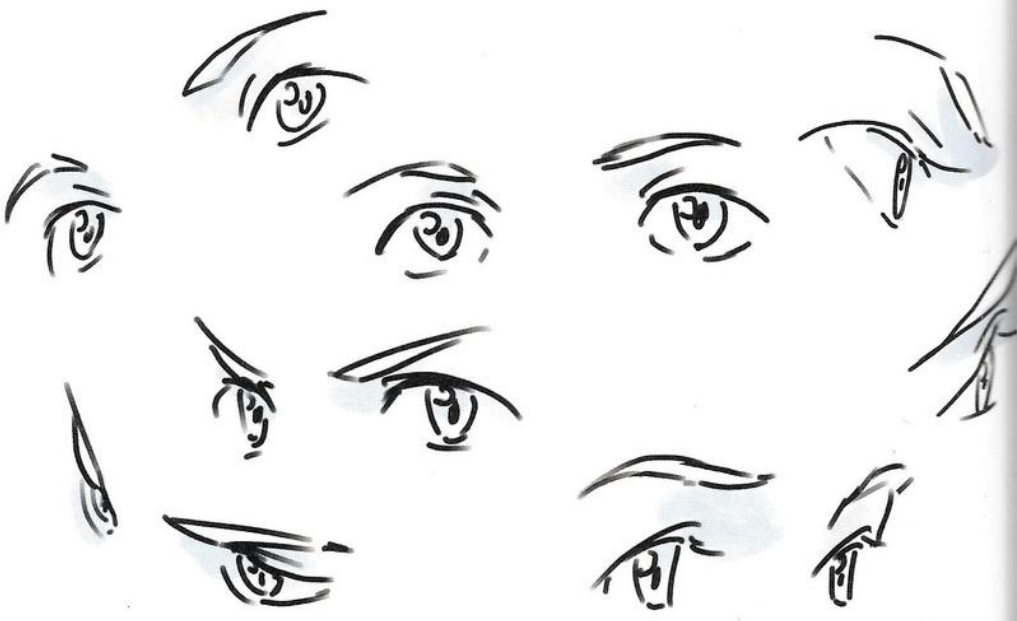
Common mistakes

Too much awareness in the nose
and mouth only makes it bigger

Draw various face parts

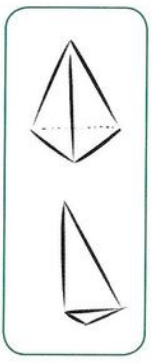
The parts of the eyes, nose, mouth and ears are also drawn in a simple way.
At first, let's be conscious only of the shape like the picture in the frame, and draw it in various patterns based on it.

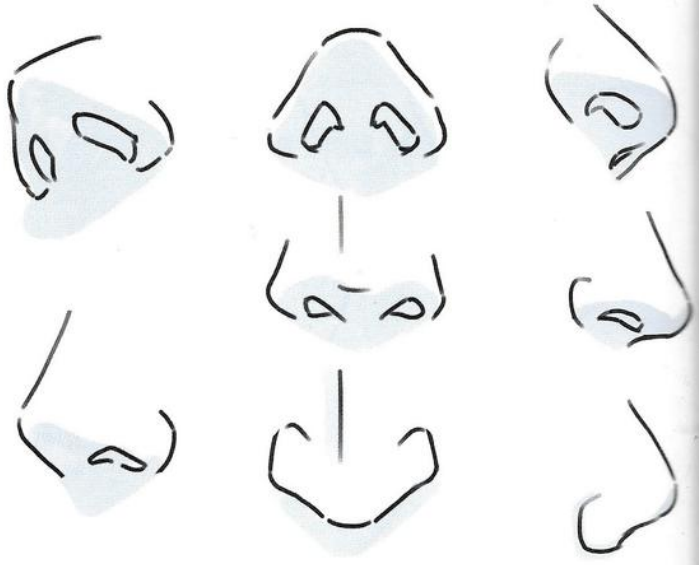
Simple form



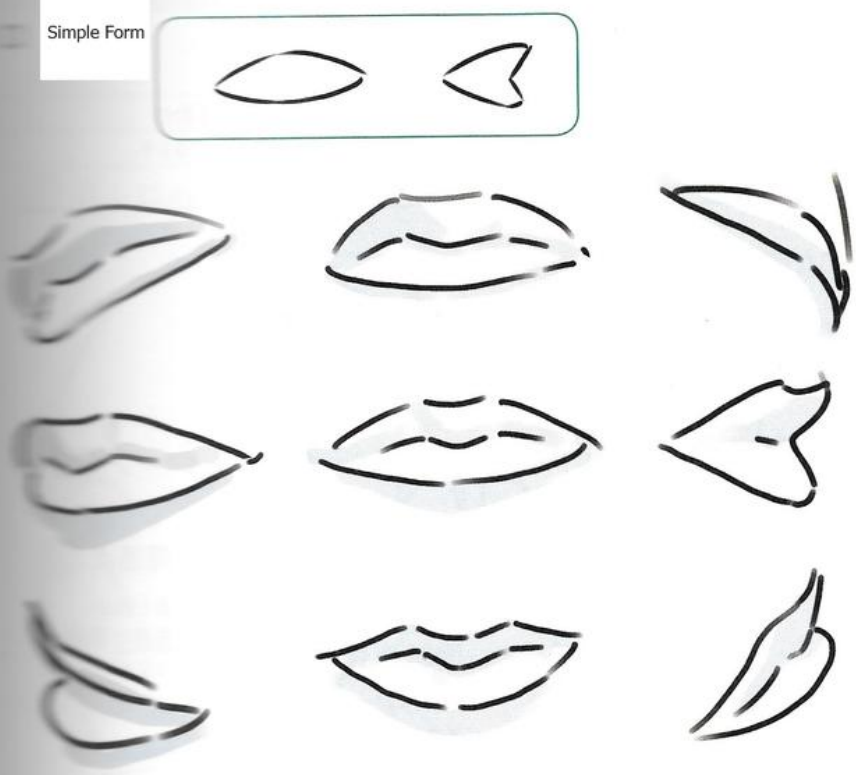
鼻

Simple form

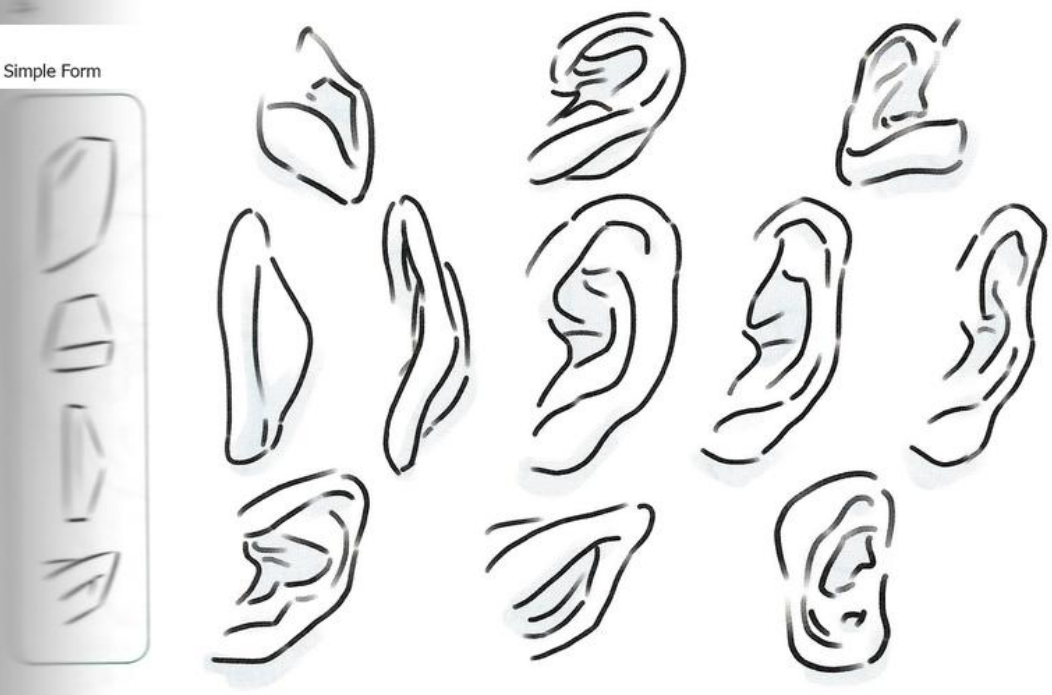




Simple Form



Simple Form

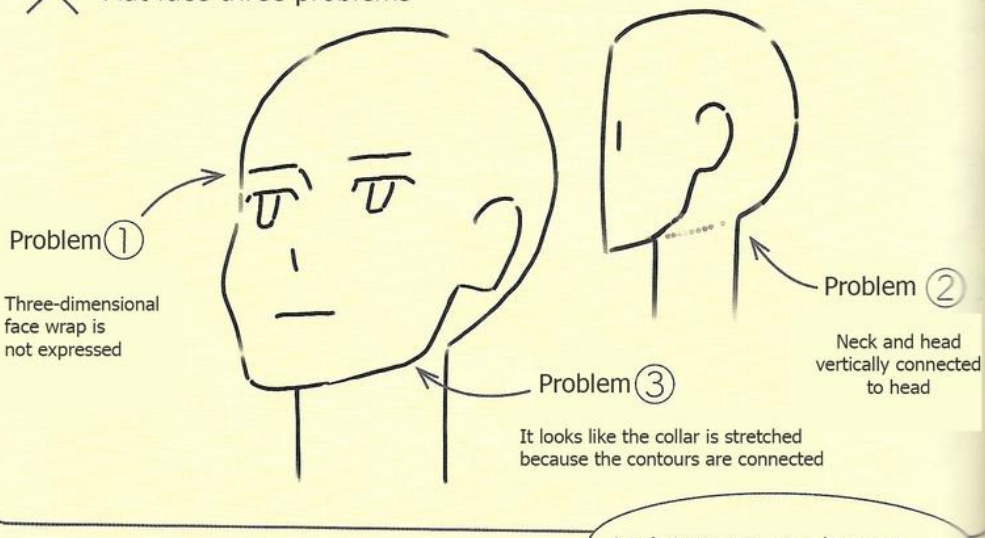


Column

To give the face a three-dimensional effect

Let's look at how to improve it when drawing with an angle, the face becomes flat, and you can not give a three-dimensional effect. Here are three common problems that will be addressed in turn.

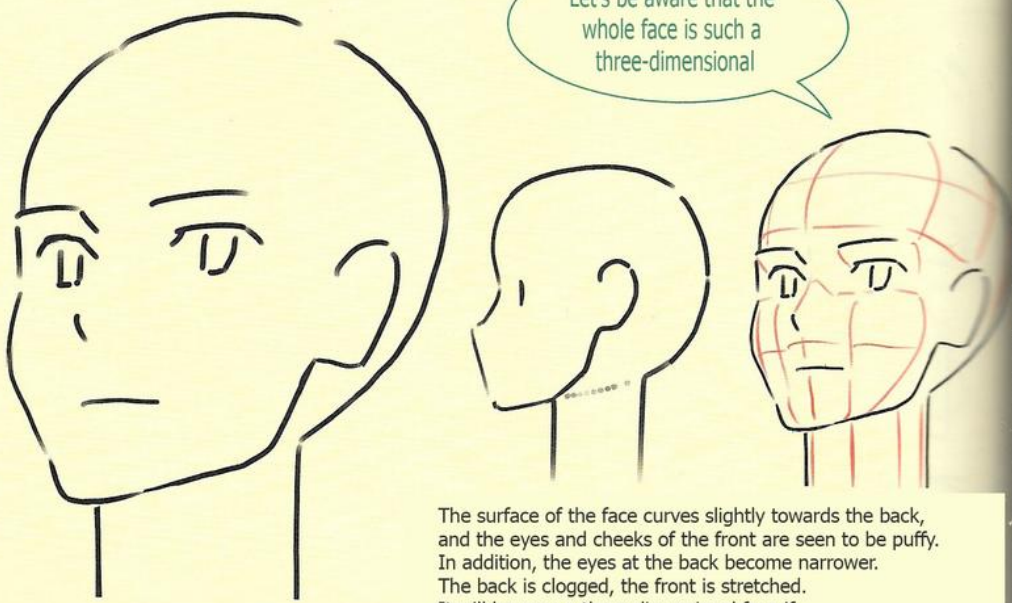
× Flat face three problems



Let's improve one by one

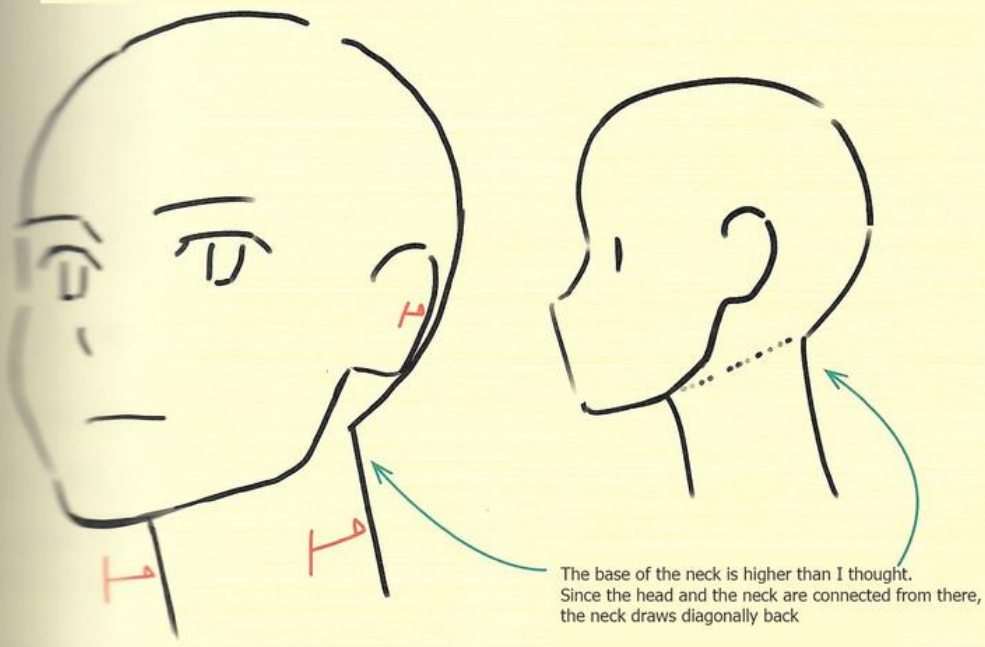
① Consciously draw the three-dimensionality of the head

Let's be aware that the whole face is such a three-dimensional



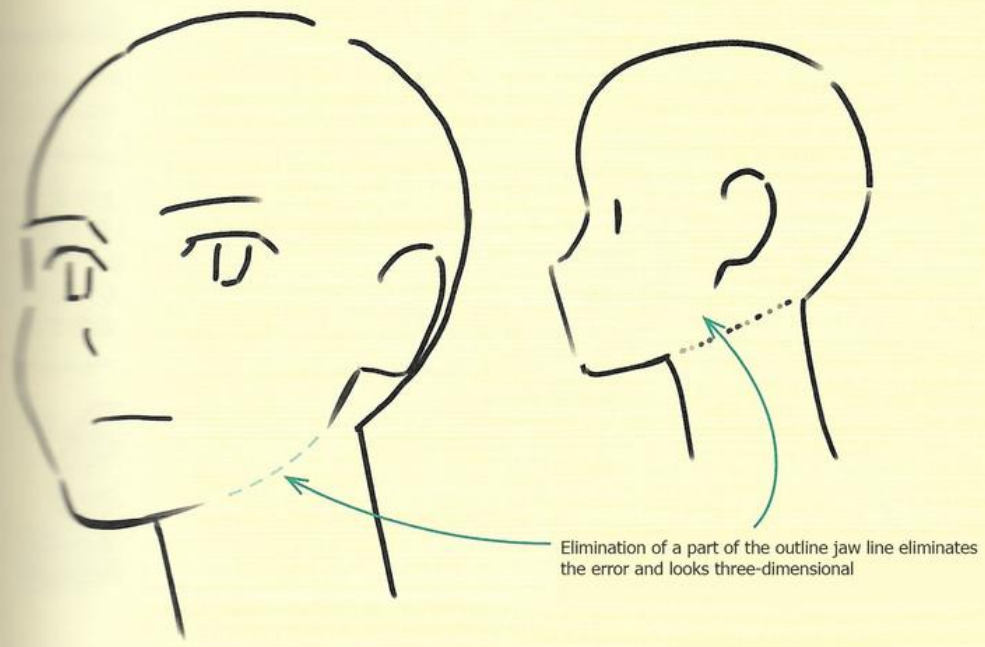
The surface of the face curves slightly towards the back, and the eyes and cheeks of the front are seen to be puffy. In addition, the eyes at the back become narrower. The back is clogged, the front is stretched. It will become a three-dimensional face if you draw your eyes on it

2 Attach the joy diagonally back



The base of the neck is higher than I thought.
Since the head and the neck are connected from there,
the neck draws diagonally back

3 Omit some lines of knowledge



Elimination of a part of the outline jaw line eliminates
the error and looks three-dimensional

3-4

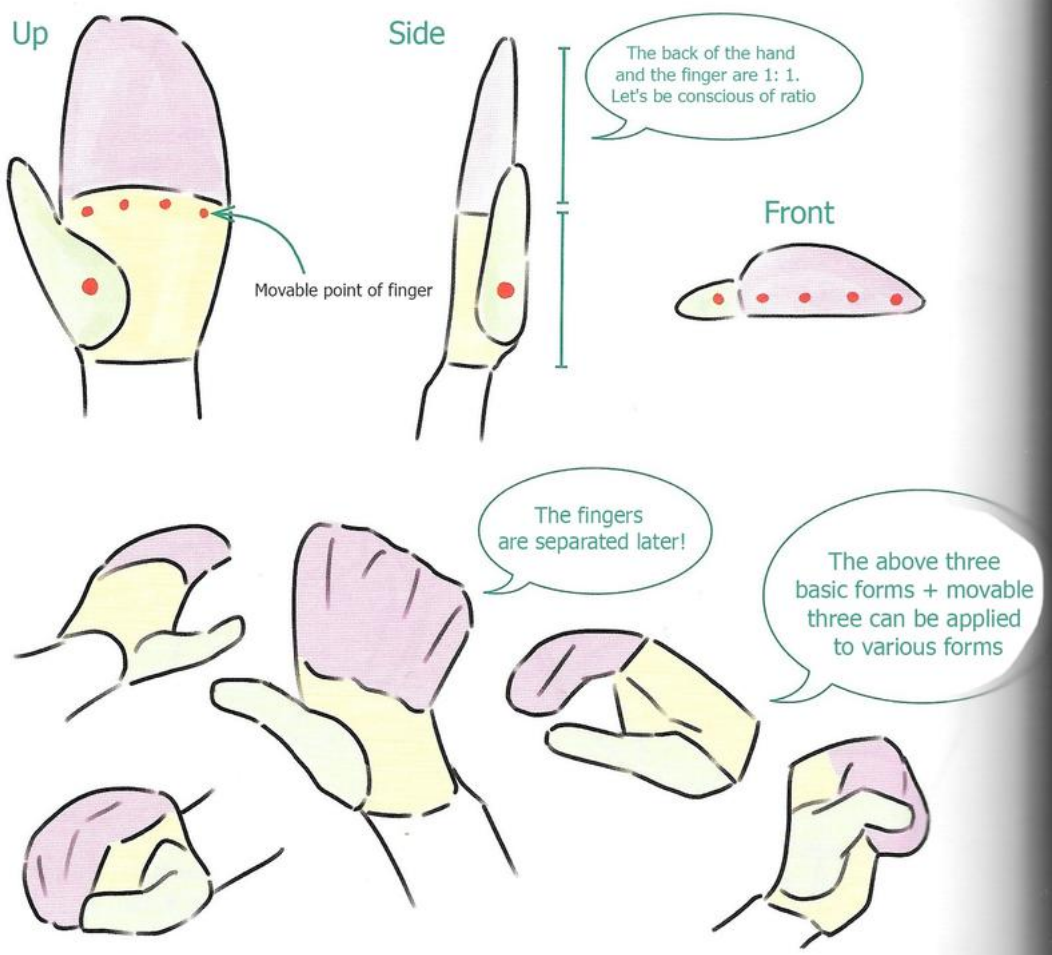
Raise the drawing power with "line drawing of the real thing"

The end of the body, such as the limbs, is an important element for drawing attractive characters. For example, if you hold your hand tight, you can express anxious emotions, and if you relax, you can express calm emotions. Also, by drawing your feet neatly, people stand firmly on the ground. Here are some points for drawing limbs, but if you can not draw well, try to observe real limbs.

How to draw limbs

Catch the form of the hand with mittens

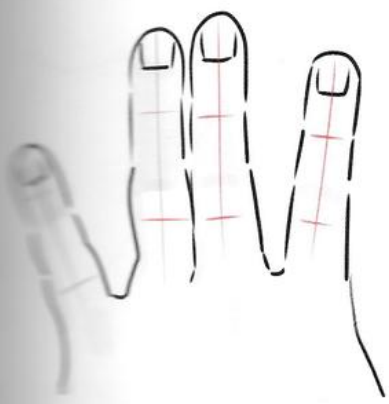
Let's replace the finger shape with a simple shape instead of following one by one.
It is easier to grasp the shape by dividing it into the palm of the mitten, the remaining fingers and three blocks. Like a thumb,



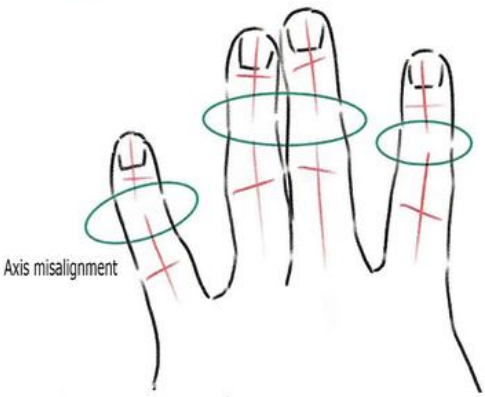
Be aware of the absence of

You can see it immediately, but please try while practicing the thickness and direction at the joints. to change.

✕ There is no gap of

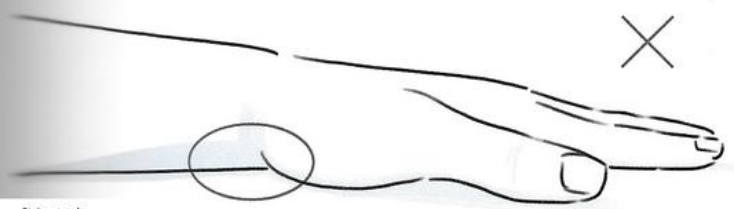


○ A finger that expresses the deviation of the axis

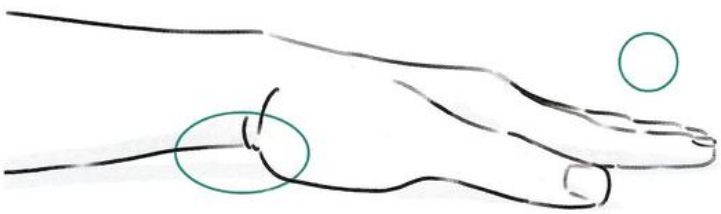


Be aware of triple axis misalignment

There is a gap of Please put your hand on the table for a trial.
Therefore, the wrist should be floating a little.



It is stuck



In fact, gaps can be
created by shaft misalignment

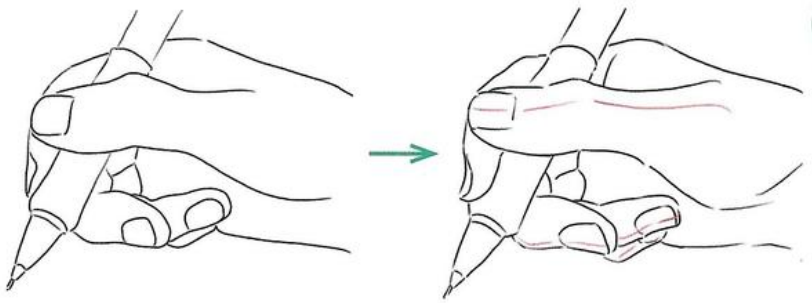
Put your wrist on the
table and your palm will float!

Get sharp with your finger 'sled'

The bony upper surface is warped and the lower surface is soft and fleshy. Let's put a sharp edge on that side

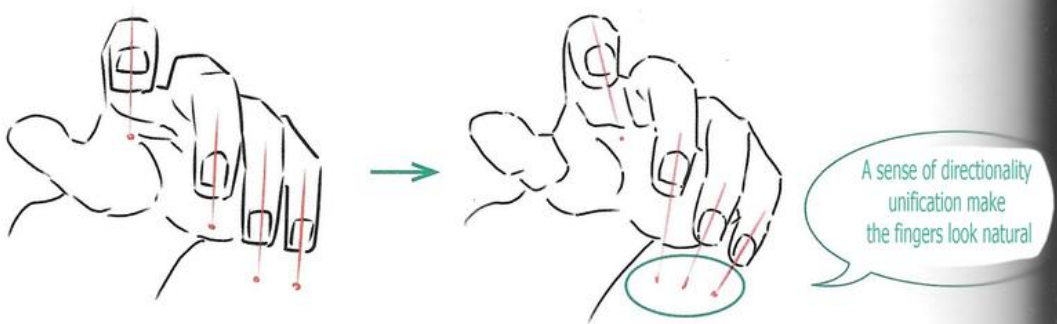
Be aware of the midline of your finger and nail

When drawing a finger with an angle, be careful to draw the midline of the finger and nail.



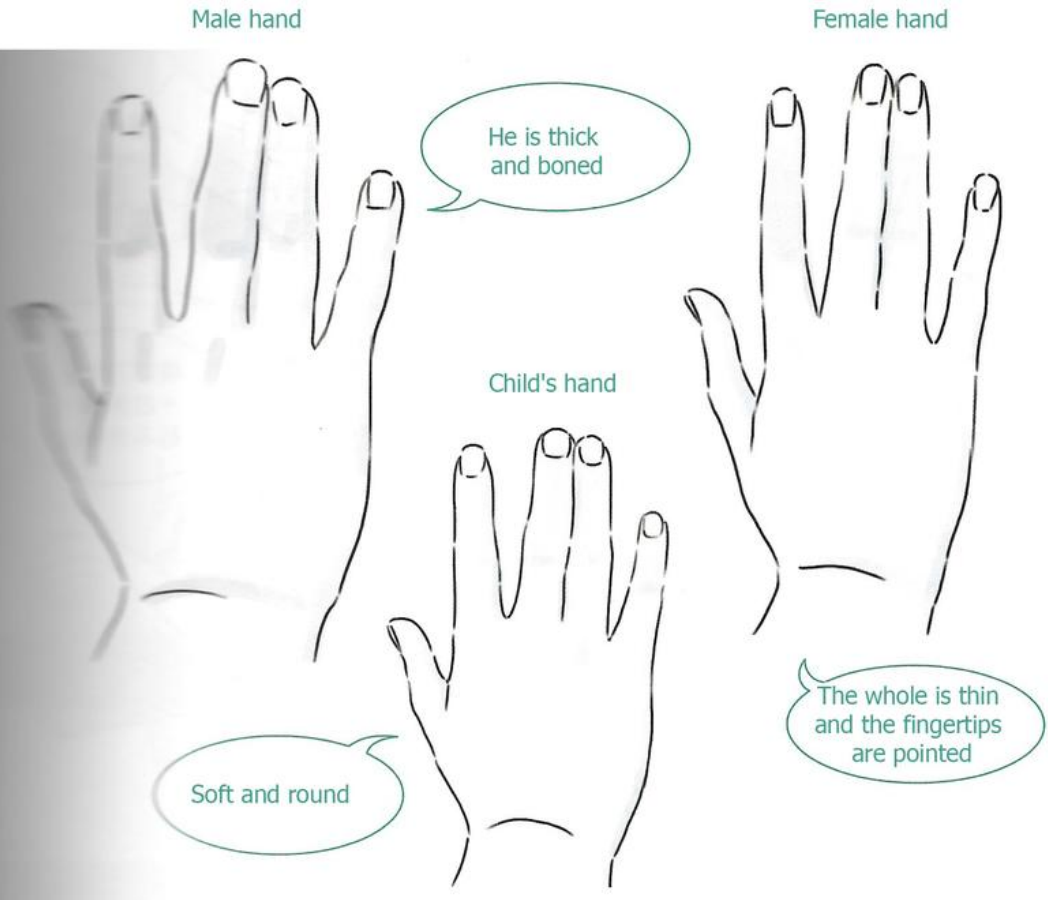
Be aware of the direction of your finger

When you bend a finger, the tip of each fingeris directed to the middle



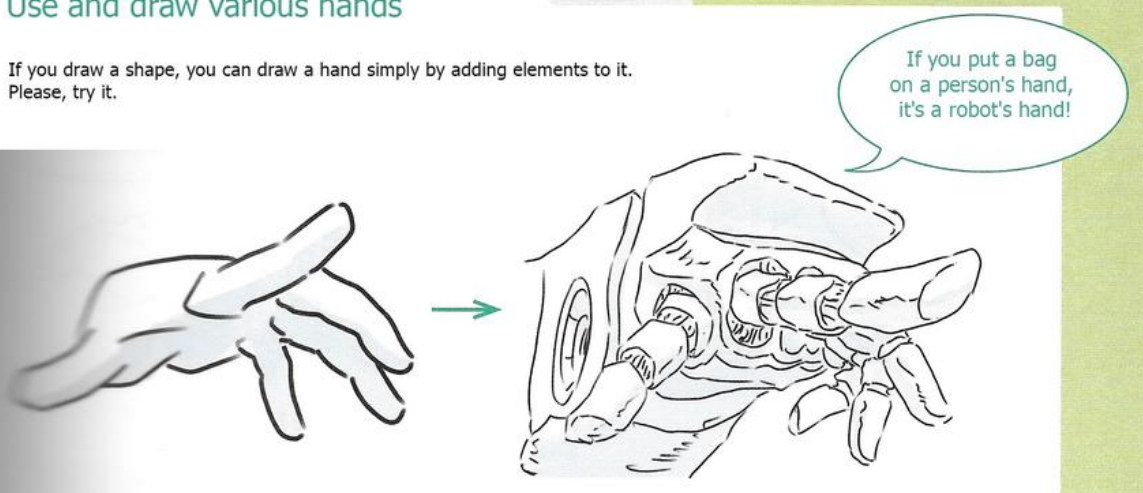
Hand draw by gender

Each has its own features.
Let's practice drawing distinction.



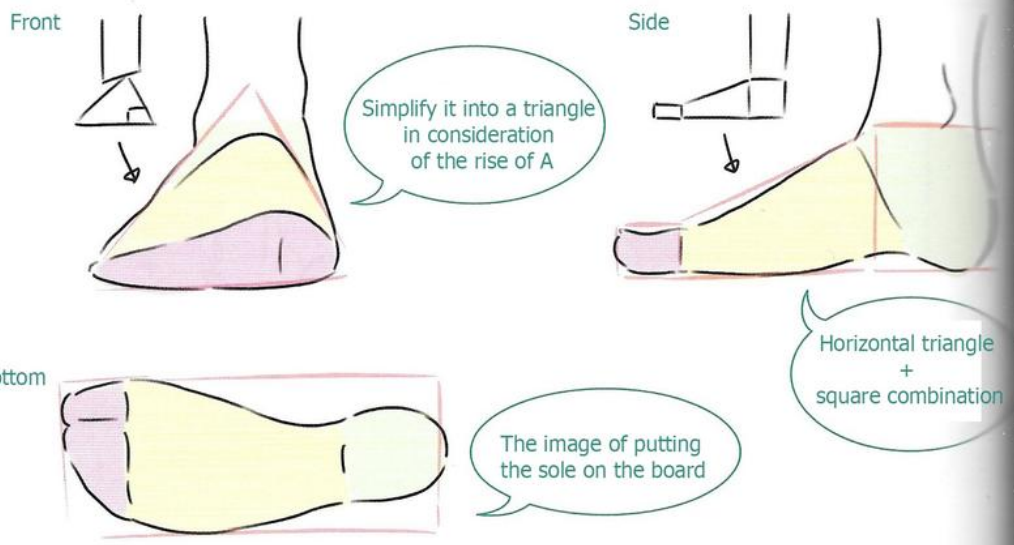
Use and draw various hands

If you draw a shape, you can draw a hand simply by adding elements to it.
Please, try it.



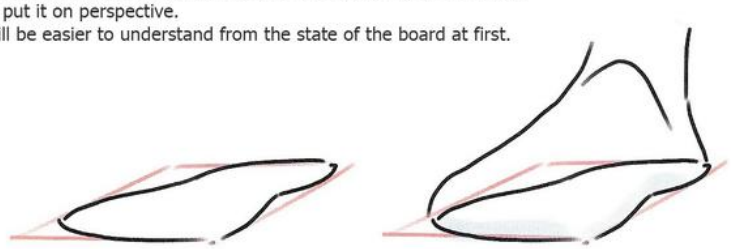
How to draw your feet

The foot is divided into 3 places like finger, back, and heel, and it is considered in the front, side, back 3 triangles when the front is a triangle, the back is a square, the side is a triangle + a square and a simple figure. It becomes easy to grasp the form.



How to put your feet in space

Once you have figured out the shape of the foot in the three views, let's put it on perspective.
It will be easier to understand from the state of the board at first.



① Place the board on top of the purse and draw the foot

② Add thickness to the sole

③ When drawing barefoot, spit into toes parts on step 2

④ When drawing shoes, add shoes on step 2
Let's think about the shape by "bare + soles + detail"

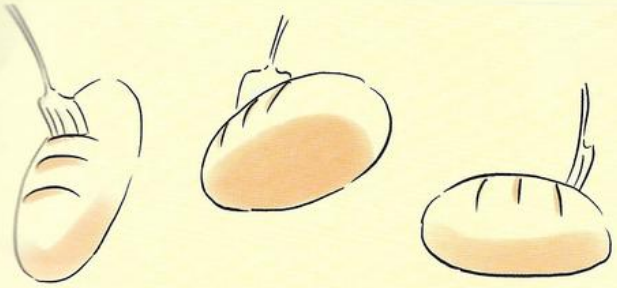
Let's draw some cool shoes

First of all, think in the form of a single line, divide from there and add elements, and let's draw various shoes referring to the picture below.

Column

Even bread + fork becomes foot

I explained in Miiji as a board, but I do not replace it with something that I can easily understand. For example, even if I put a fork in bread, I can express the shape of the foot. Let's draw various feet.



3-5

The line of the real thing.
This is the first time I've been able to use this app on my iPad.

Deformed. To character

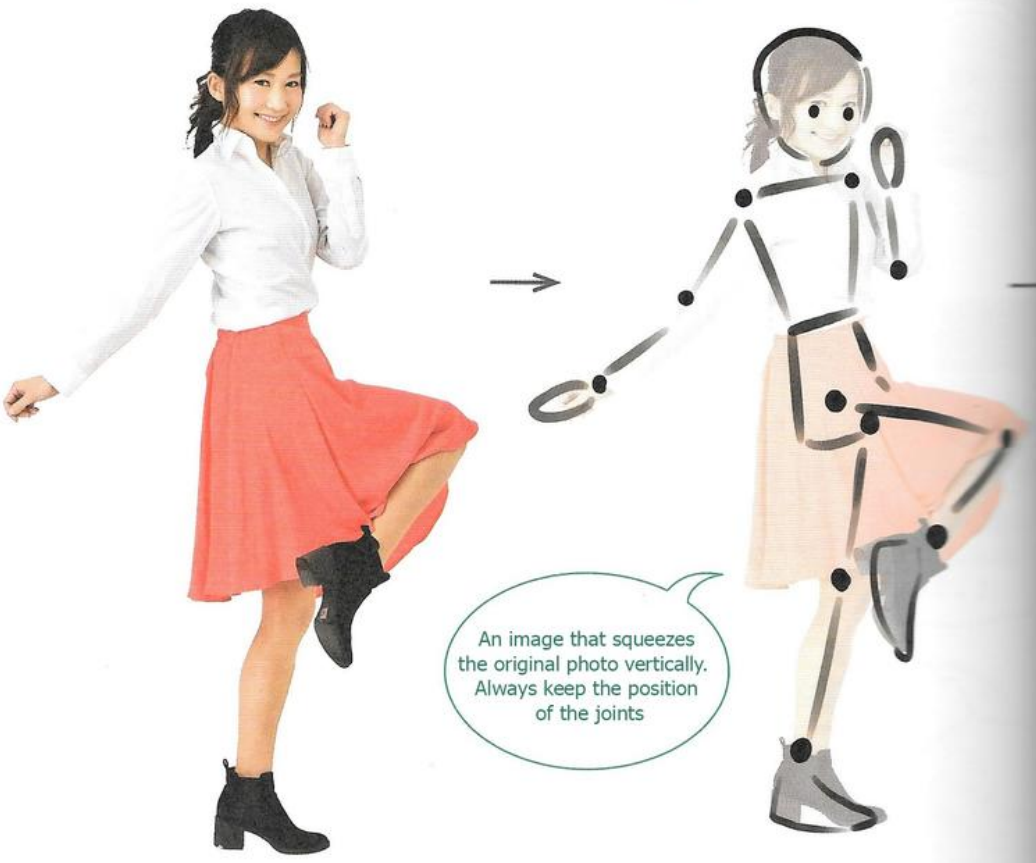
A lot of characters like anime and manga 、
It is a model of people living in Japan. World-class
In the animation studio, the animators
This is the first time I've seen this game on the market. Here.
Based on the way of thinking of the line drawing that has been learned,
you can use your own photo
Let's take a look at the challenges we face in the future.

It's a real person.

Let's refer to the following steps and try to deformation of real people.

① the original photograph is used.

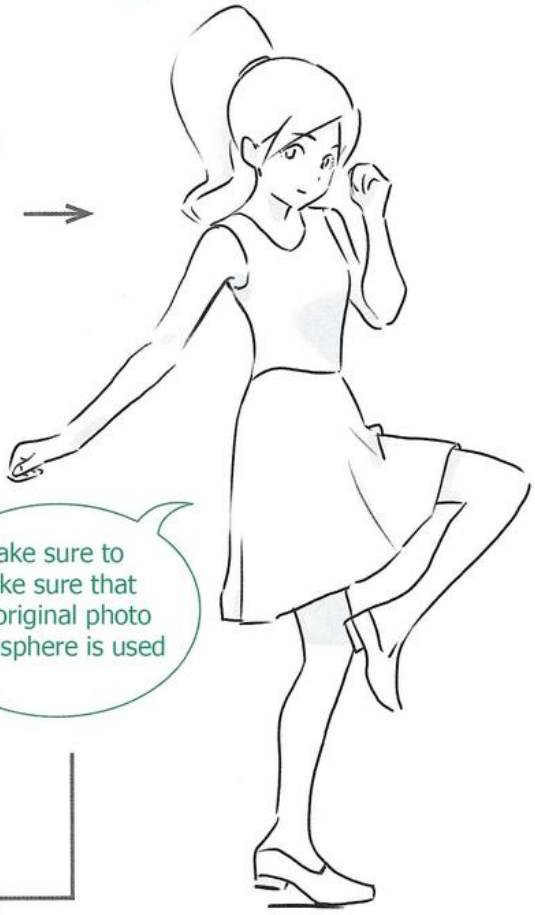
② lower the head



Trace the three forms

Do not chase the unevenness of the body, draw simple straight lines and curves

④ Add a three-dimensional feeling, expression



Make sure to make sure that the original photo atmosphere is used

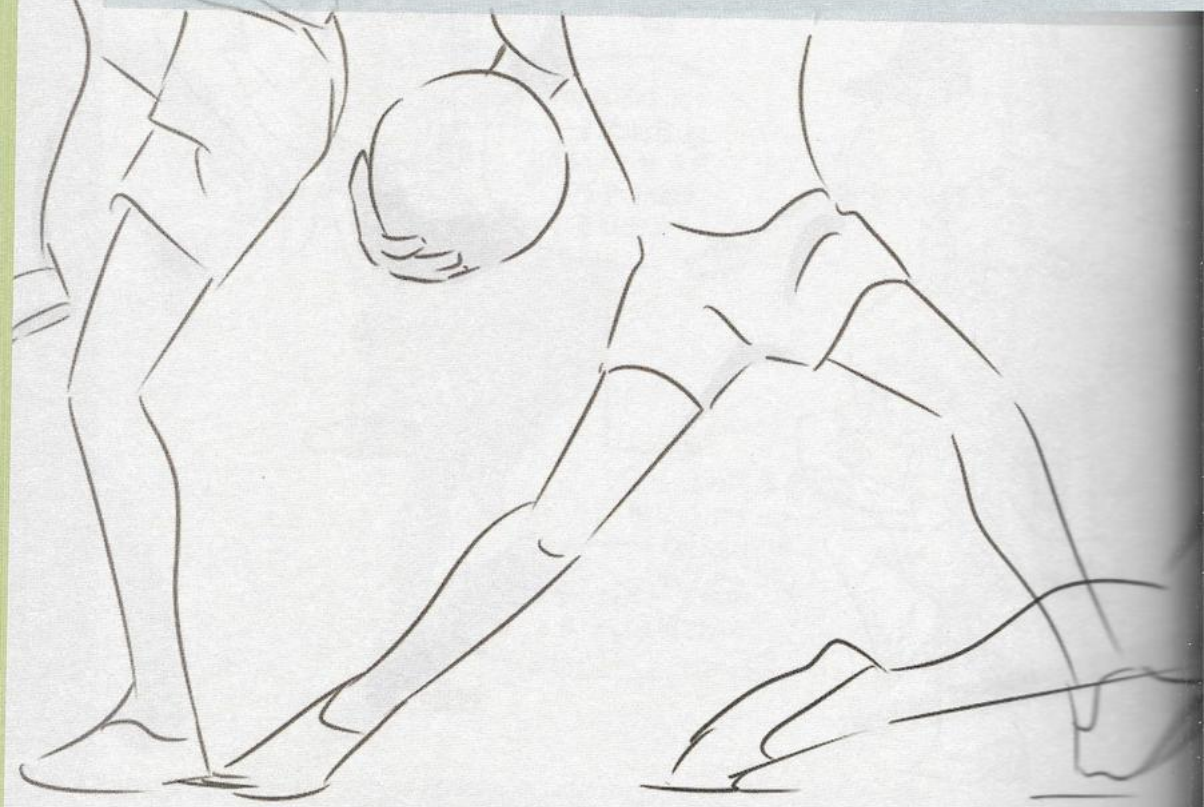
I will further deform

Make your body smaller at once and make it even more cute

Part 4

Make the character have a "dynamism" How to draw poses

There will be many people who have trouble that "there is no movement in the picture". This trouble
In order to resolve this issue, we must first be aware that the human body is heavy
When a person moves, it means that the weight of the body moves.
It means that the balance is broken. In order to create a sense of dynamism
This idea is very important. In addition to it, you will learn how the shoulders and hips move, etc.
Also, to understand how each place looks when it is angular due to movement
It is a large piece .
In this part, we introduce basic poses such as "walking" and "running".
You will be able to move the character freely by using the character.



4-1 The basics of fukan and aori 68

4-2 To give the character a sense of excitement 70

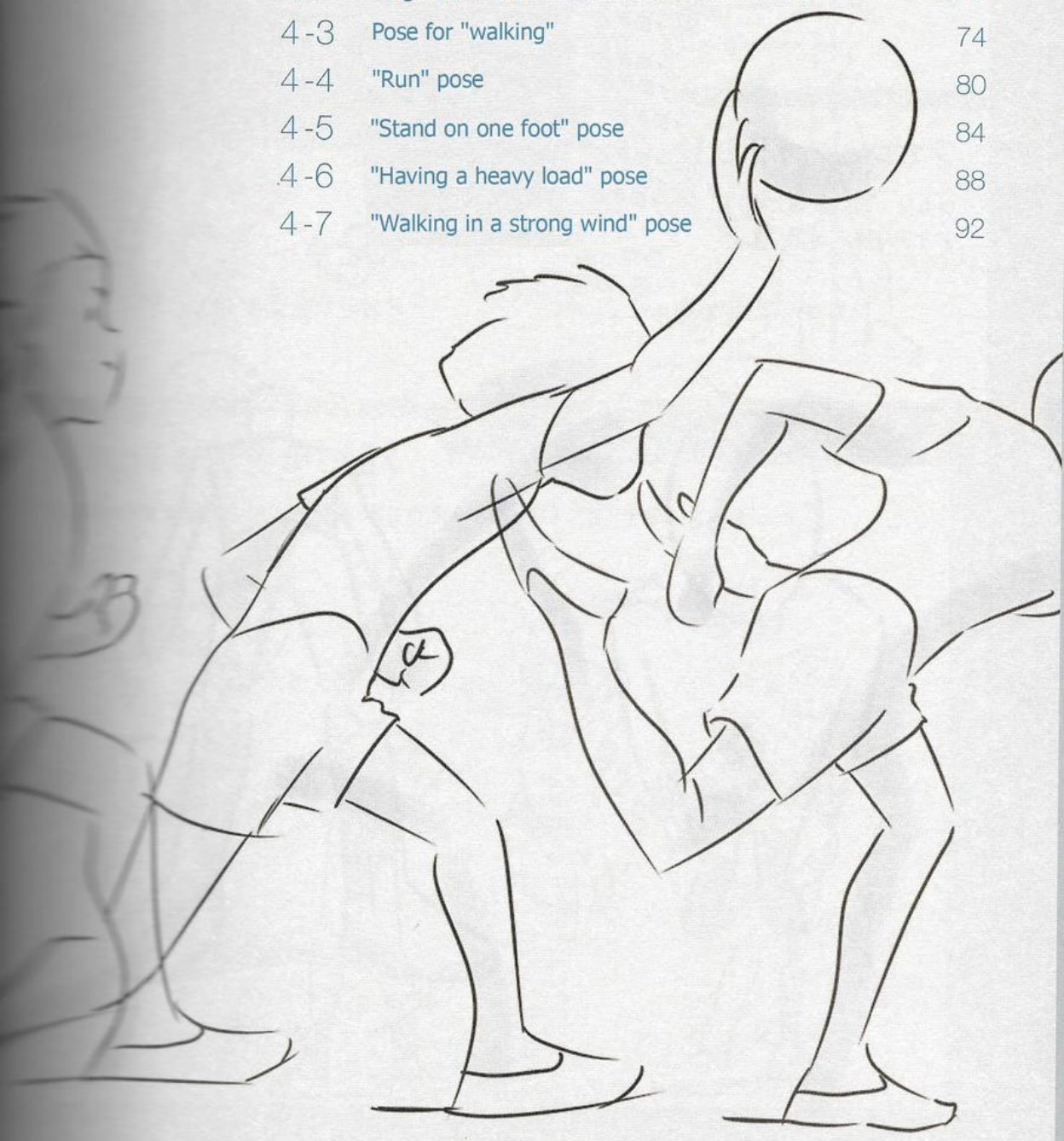
4-3 Pose for "walking" 74

4-4 "Run" pose 80

4-5 "Stand on one foot" pose 84

4-6 "Having a heavy load" pose 88

4-7 "Walking in a strong wind" pose 92



4-1

How to draw a pose that gives the character a sense of dynamism

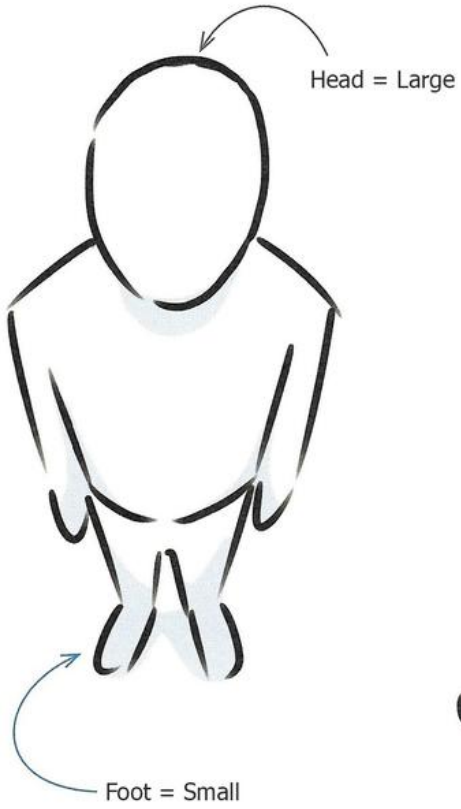
The basics of fukan and aori

By practicing Fukan and Aori's whole body. You will be able to draw the limbs and torso at various angles, and if you apply it, you will be able to draw a bose with a sense of movement. Learn how Fukan and Aori look and understand the compression and expansion due to angle changes in various places.

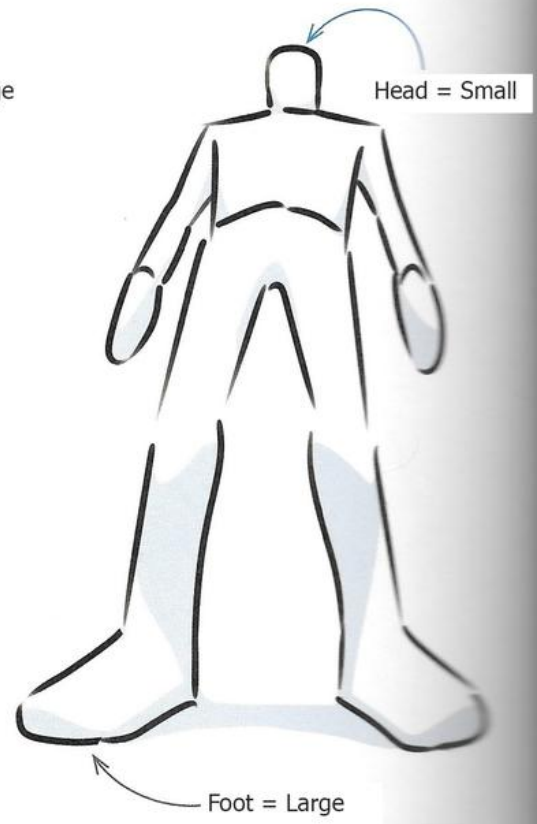
How Fukan and Aori see

Fukan point of view is high. The head is large and the foot looks small.
Aori ... The viewpoint is low. The feet are large and the head looks small.

Fukan (high point of view)

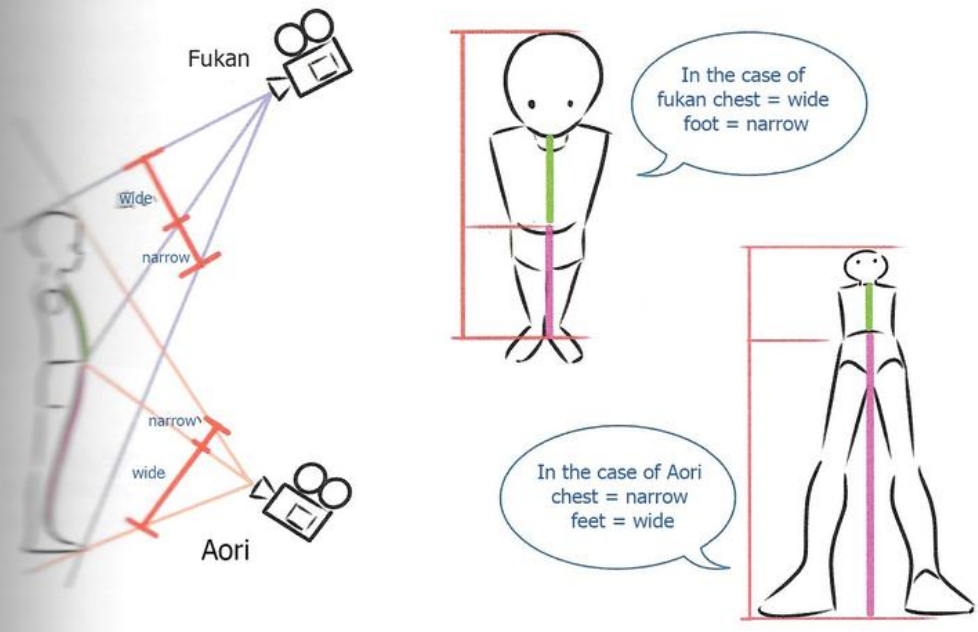


Aori (low point of view)



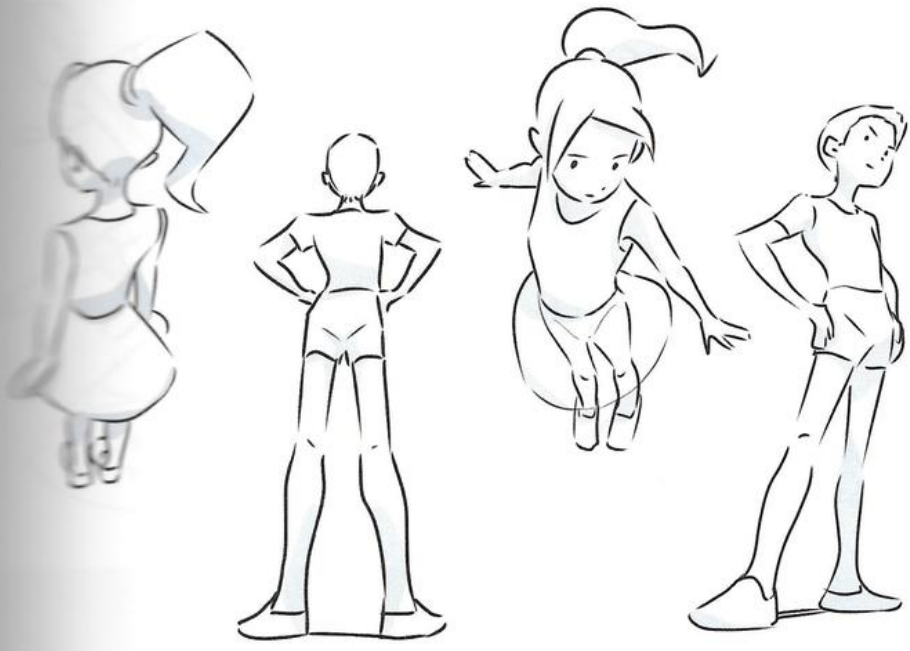
Be aware of Cove

Not curves but curves. The chest looks wider in the case of Con and the narrower in the lower body. In the case of Aori, the opposite is true.



Draw from various angles

Let's draw fukan aori from various angles while doing



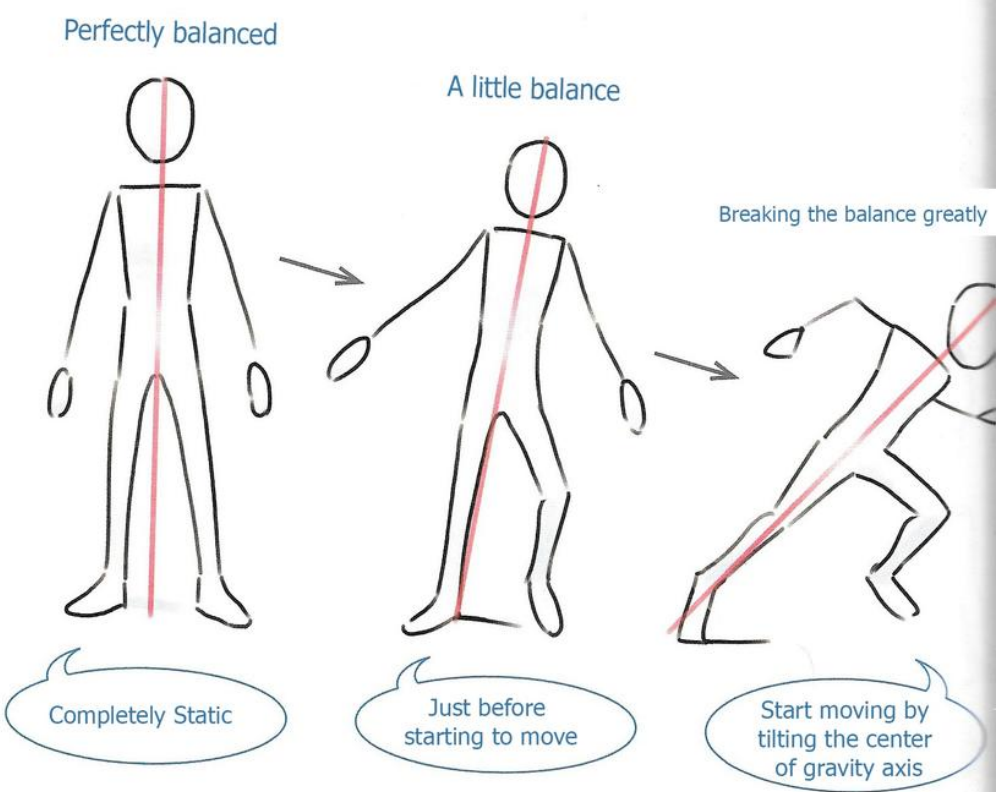
4-2 How to draw a pose that gives the character a "feeling" of movement

How to give the character a sense of movement

Even people who can draw static pose well can sometimes turn into an unnatural picture if they try to make the character move, but the cause is that "the change in the center of gravity" can not be expressed Here, let's see how to draw a dynamic picture while letting the character take different poses.

Feeling of movement = breaking the balance

People tend to draw unconsciously, taking their center of gravity and balance the character.
But when you look at people in motion, they are rarely perfectly balanced.
Even when drawing a picture, consciously breaking the center of gravity and balance will make it possible to draw a pose that feels like movement.



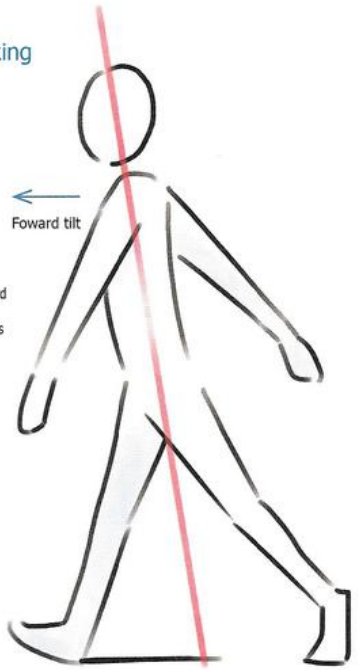
Variousmovements and center of gravity

By consciously tilting the center of gravity, you can express various movements.
Be conscious of drawing while thinking about what kind of pose the center of gravity is.

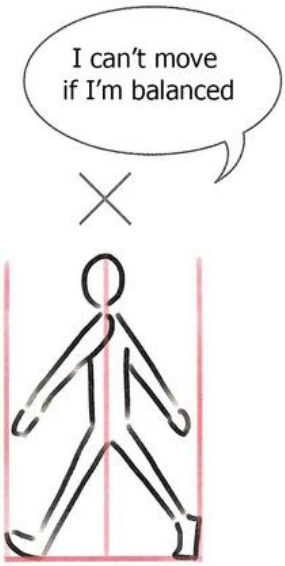
Walking

Foward tilt

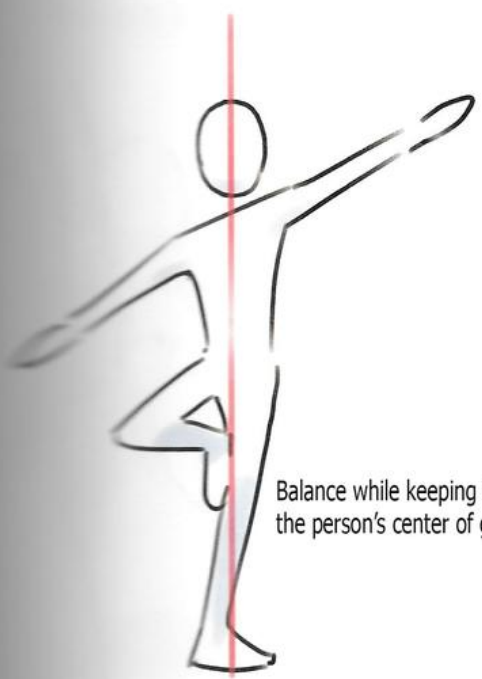
It looks as if you are walking forward
by leaning forward
not only the movements of the limbs
but also the center of gravity



I can't move
if I'm balanced

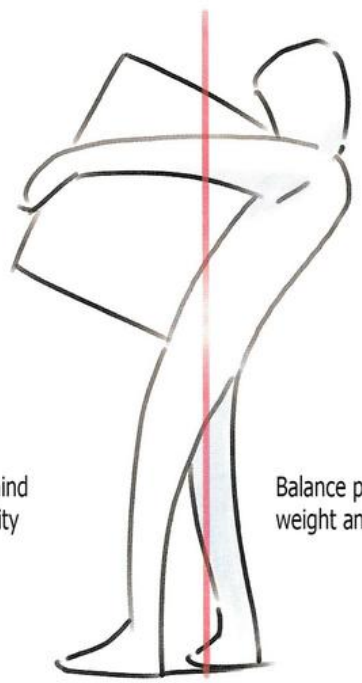


Standing on one foot



Balance while keeping in mind
the person's center of gravity

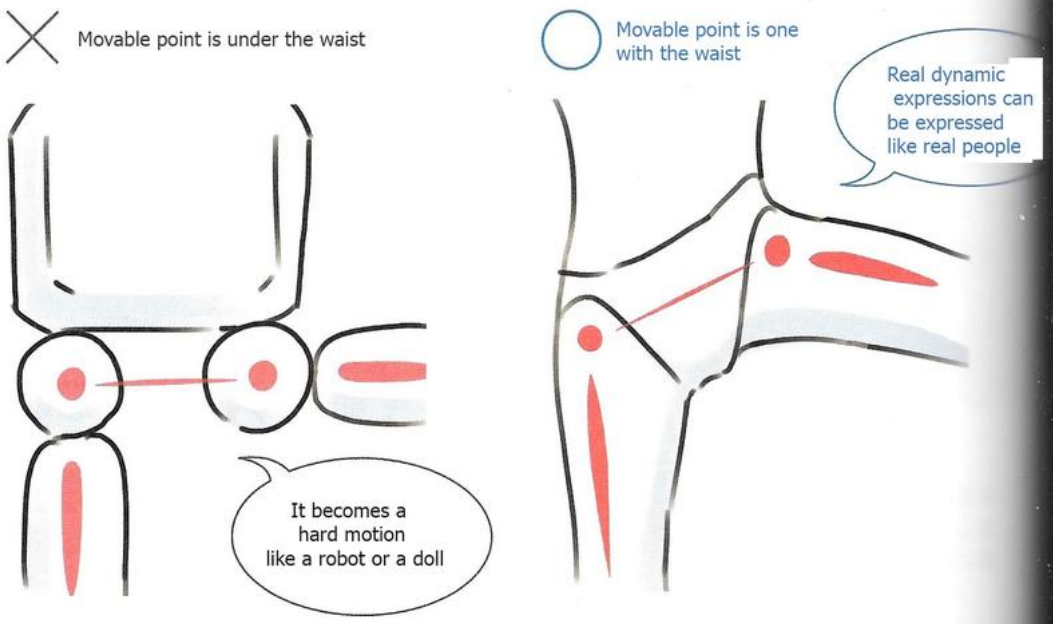
Carrying heavy things



Balance people's
weight and luggage

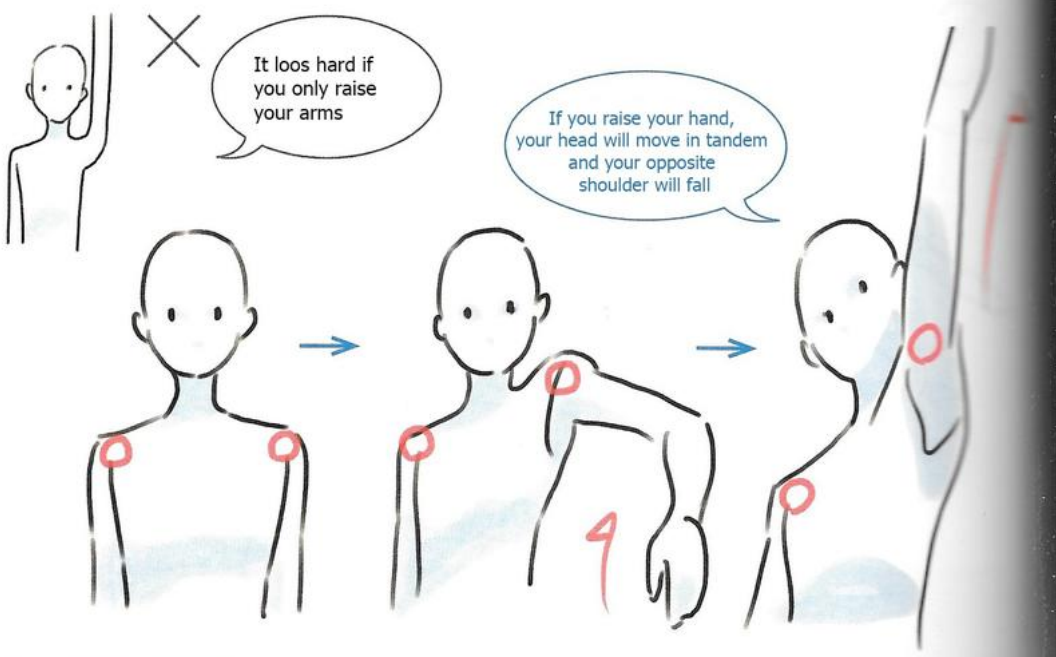
The moving point of the foot is in the "hip joint"

The feet move from the hips. Be careful because it becomes a stiff picture when the movable point is down.



I can move my shoulder freely

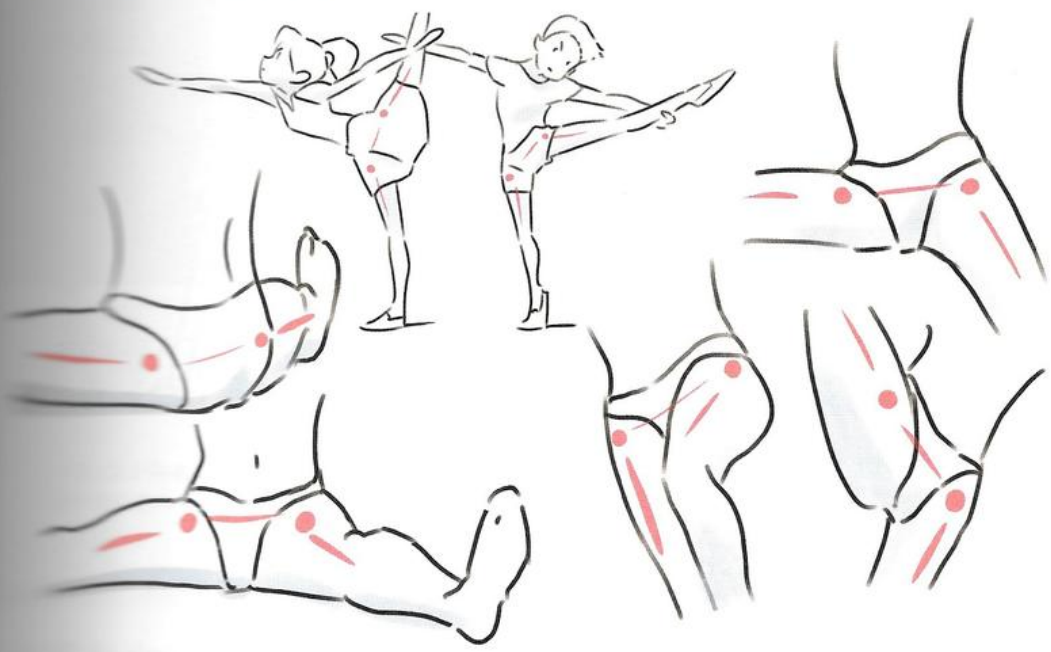
By freely moving the shoulders, it is a rich expression.
The range of movement of the shoulders (moving range) is wider than expected, so let's move freely You can see clearly if you look at the movement of your shoulder while looking at the mirror.



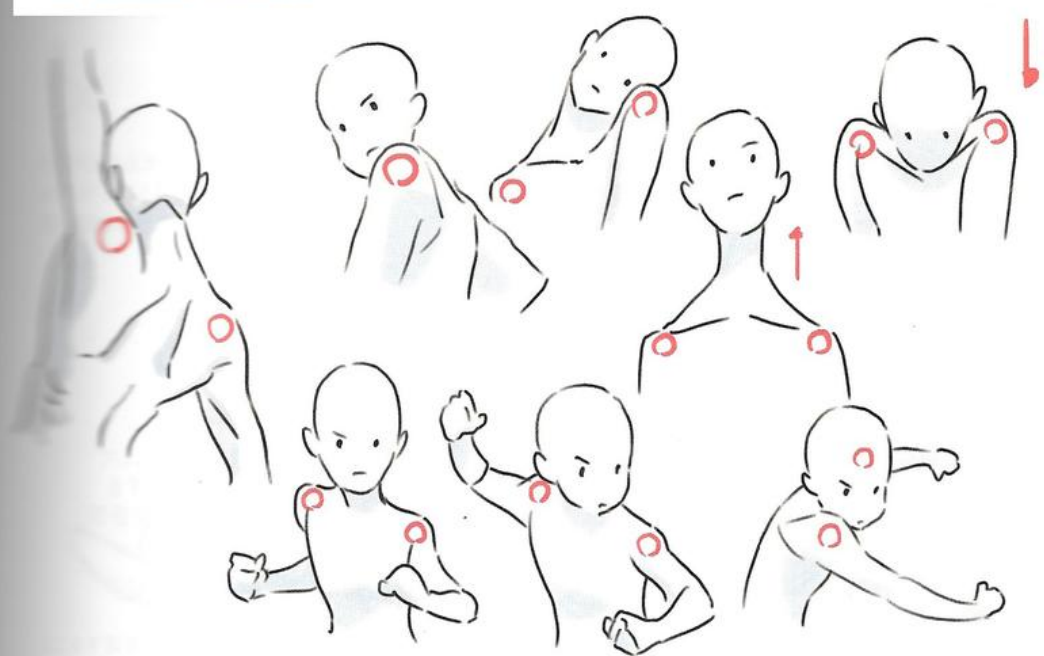
Let's move one freely

Let's try to think about movements of athletes and fighters who can not express themselves. If you convert yourself into a body that is easy to move, you may lose your sense of liveliness. Let's be conscious not to destroy the whole form.

Movement of foot which is rise



Various shoulder movements



4-3

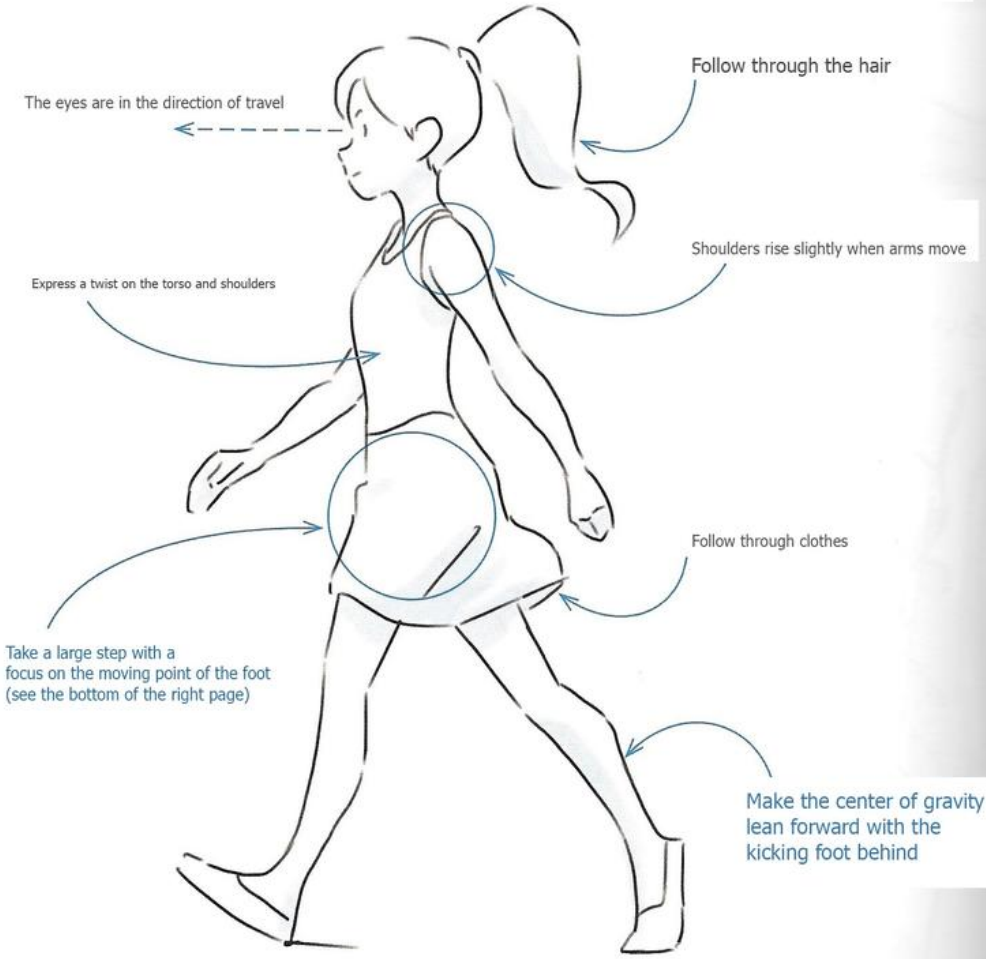
How to draw a pose that has a "dynamic" in the chracter

Walking

Walking is a pose that many people are used to seeing, so if there are any unnatural points it will immediately lead to discomfort. It is also a difficult pose that expresses slow movement. Let's look at the points for expressing a natural walk here.

Walking seen from the side

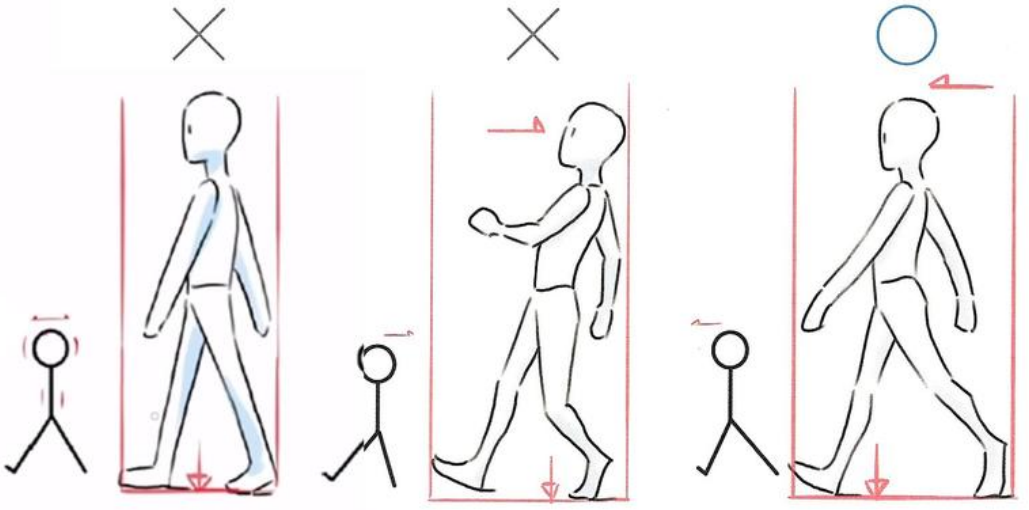
Let's practice the pose of walking seen from the side while confirming the points listed below! Be especially aware of anteversion of the center of gravity to make it look like it is moving forward



Follow-through: Hair and clothes and other accessories are follow through from the main unit

To walk forward, lean forward in center of gravity

The picture below is an example of a common mistake in the pose of walking. Keep your feet open and draw in mind to bring the center of gravity to the front. When you do not understand, let's think with simple figures.



I can't wark foward because I'm getting balanced

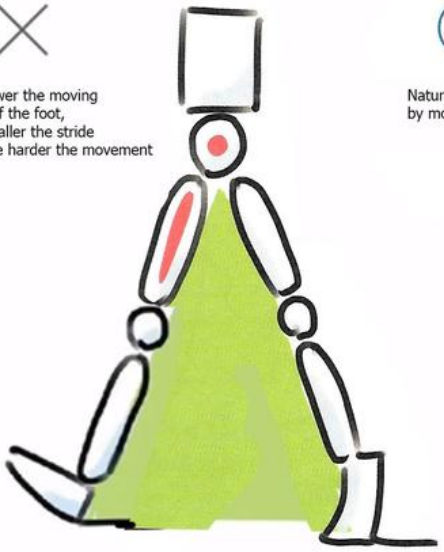
Looks like it's back because the center of gravity is behind

With the kicking foot in the back, you look forward to walking as a whole

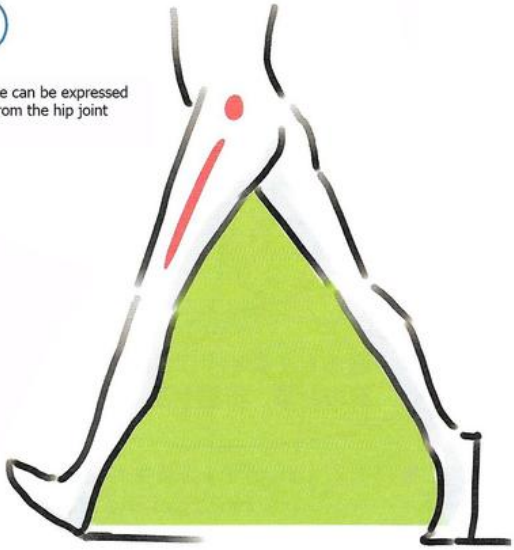
Increase stride

If the stride is small, it will not be clear-cut and it will not look like walking.
If you are aware that the moving point of the foot is at the hip joint, the stride will naturally increase.

The lower the moving point of the foot, the smaller the stride and the harder the movement

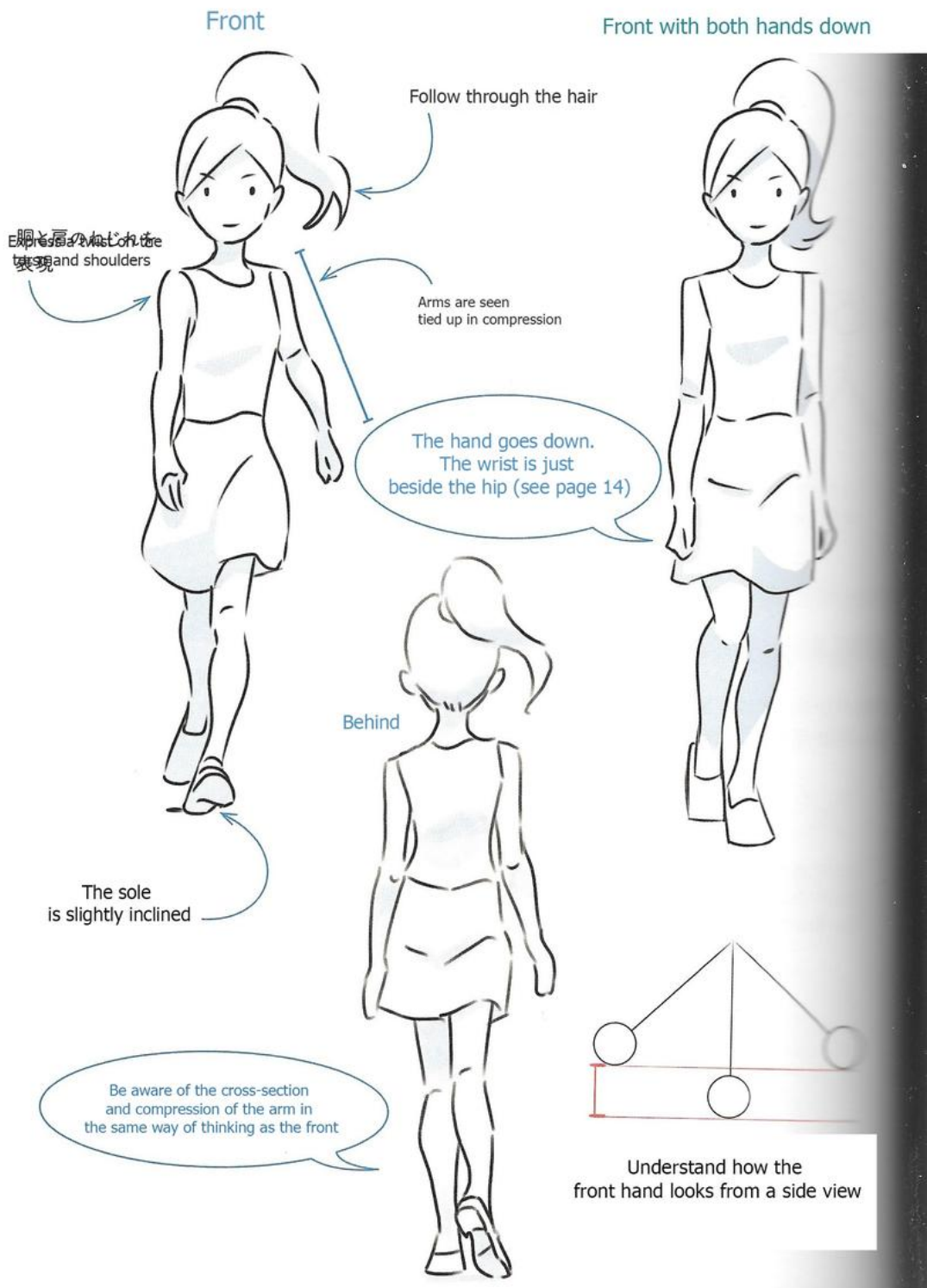


Natural stride can be expressed by moving from the hip joint



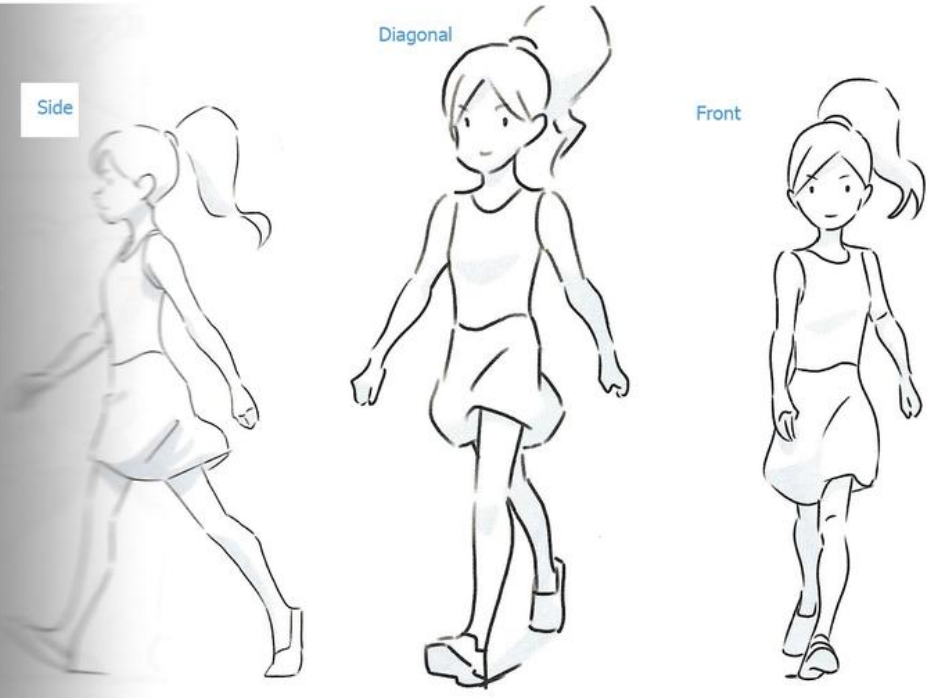
Walking seen from the front and back

The point of walking seen from the front and back is the "cross-sectional change" of the limbs.
Express the context of limbs by compression and decompression.



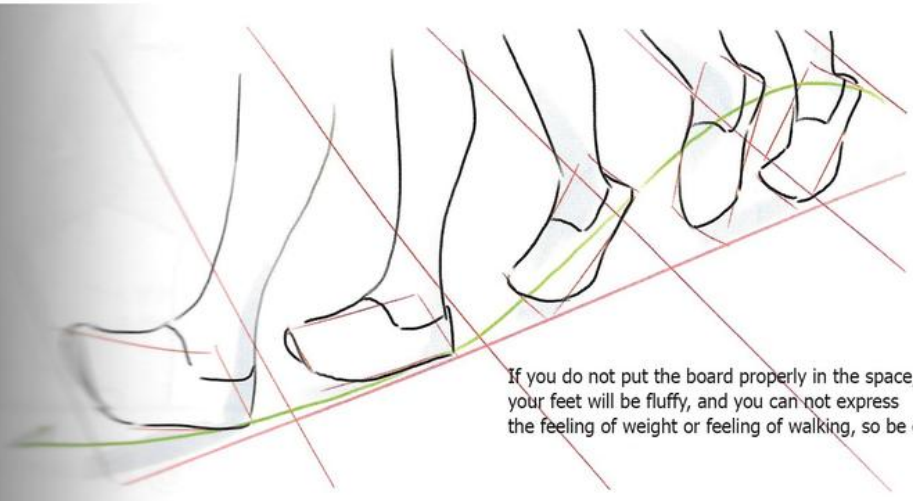
A walk I saw

Understand and draw the shapes of the side and front.
In this case, you must be aware of the space under your feet.
Raw, be careful as you draw it the same as when viewed from the side, and it will twist.



How to order

It can be expressed by replacing it with a board and thinking and adding thickness to it.
At this time, by drawing the board in space, it becomes a walking expression (see page 62).



If you do not put the board properly in the space,
your feet will be fluffy, and you can not express
the feeling of weight or feeling of walking, so be careful!

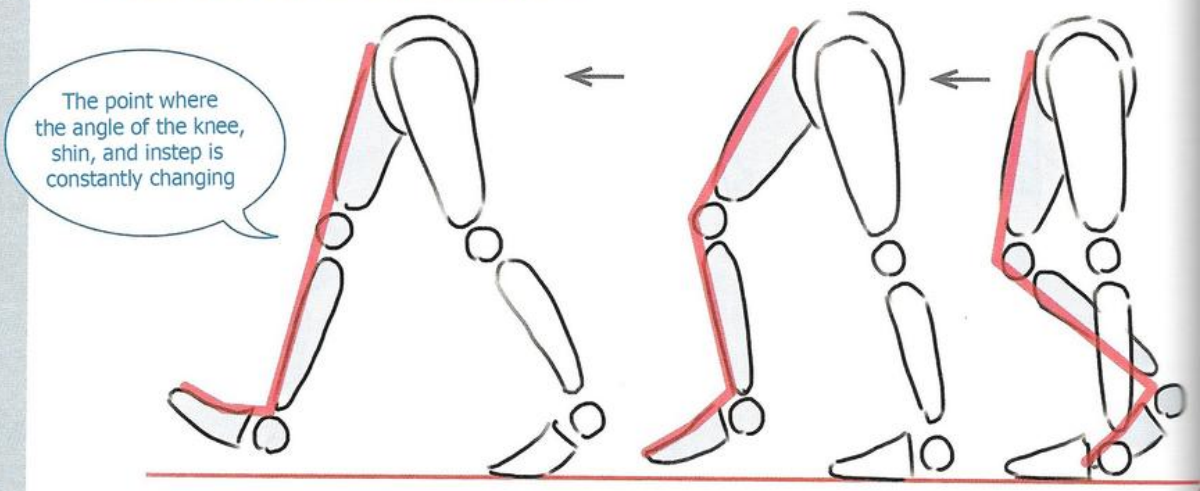
How to carry your feet when walking

In order to draw various walking bose, let's understand how to carry your foot in the following two steps.

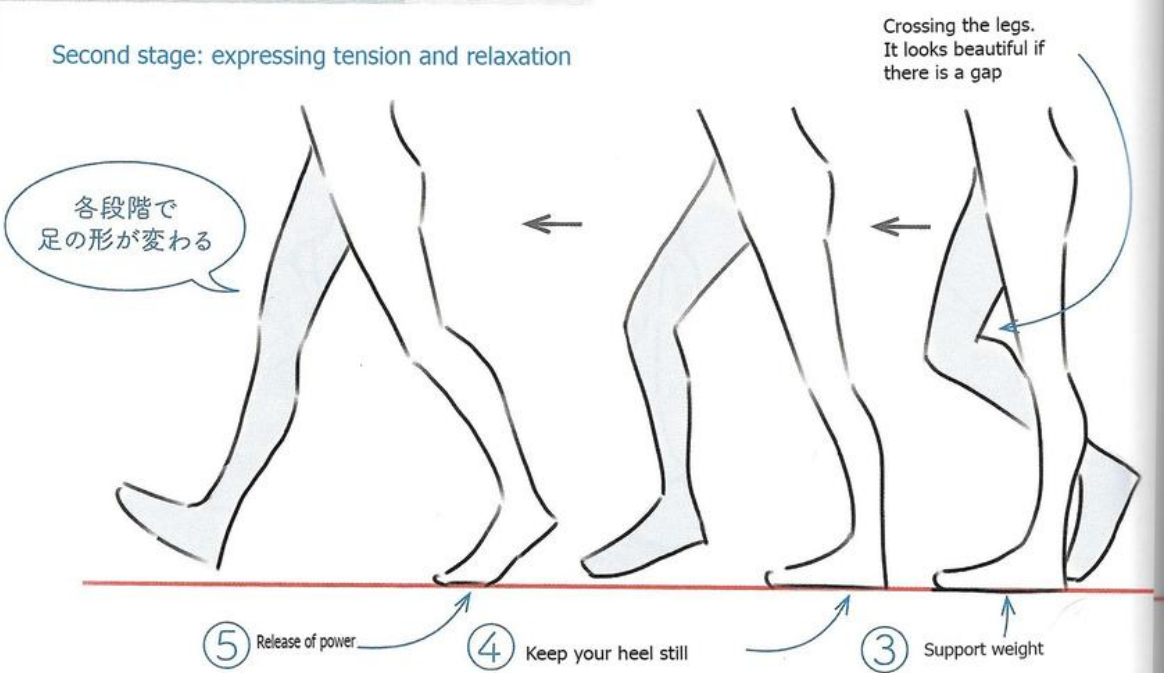
the first stage Know the position of the joints. From the joints, knees, shins, insteps, soles, and so on constantly change, and this causes the feet to roll and the angle of all parts such as the calf become expressions of walking.

the second stage It is an expression of muscle tension and relaxation. At each stage of walking, the shape of the foot (especially around the knees) changes constantly due to weight gain and muscle relaxation. As thinking in theory is difficult, let's remember the form.

First step: grasp the position of joints

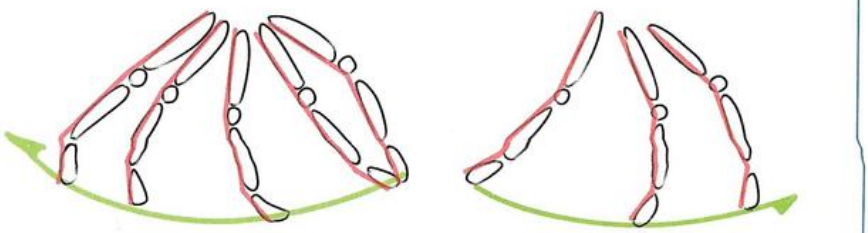


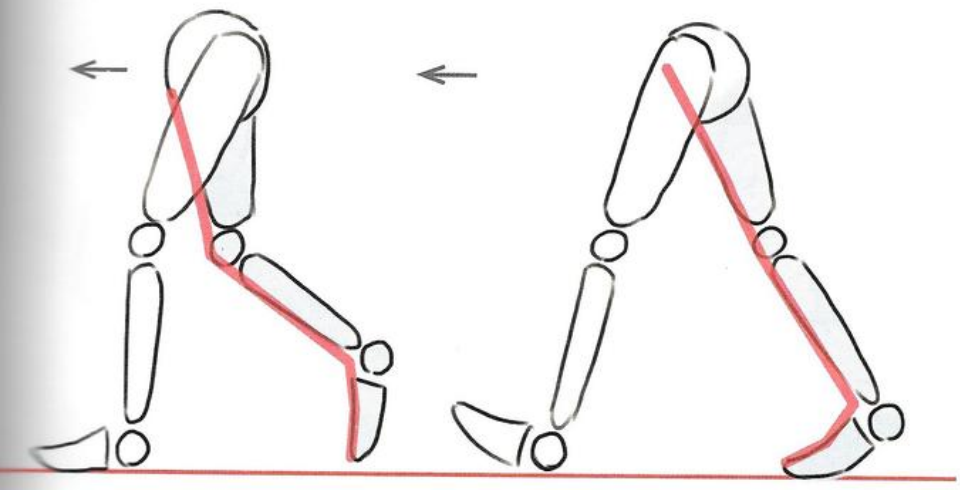
Second stage: expressing tension and relaxation

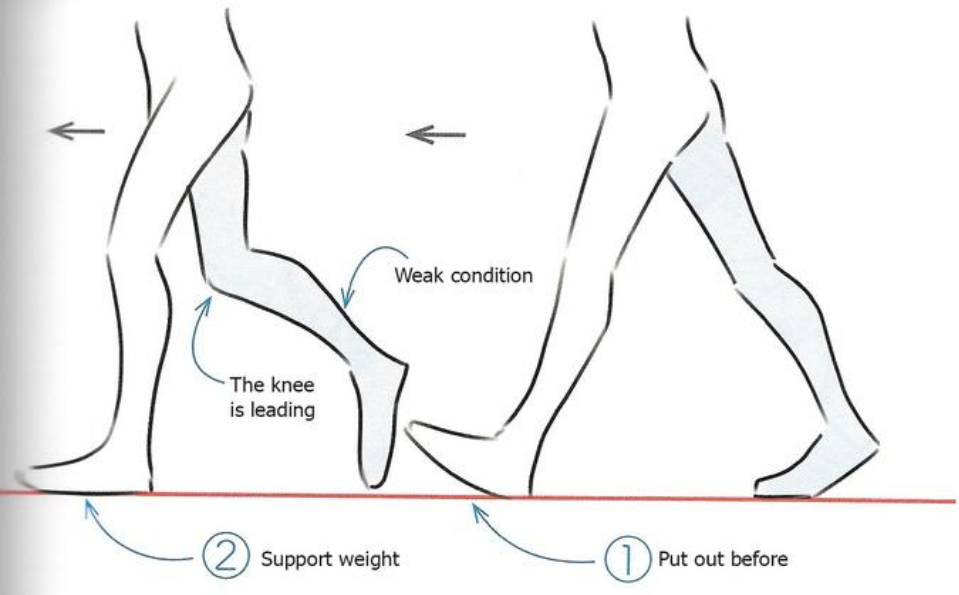


Reference: how to swing arms

How to swing the arm thinks from the image of the articulated "pendulum movement"







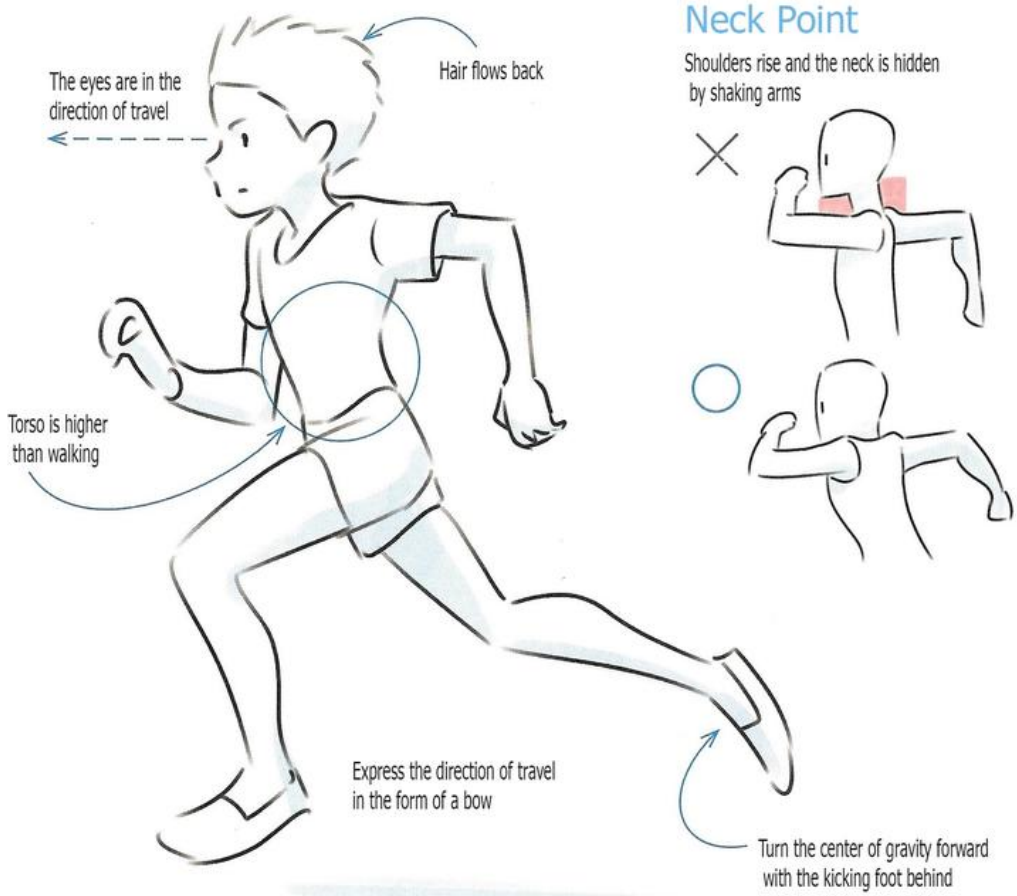
4-4 How to draw a pose that gives a character a sense of movement

Running pose

The difference between walking and running is the presence of an aerial pose.
Walking is always with one of the legs attached to the ground,
but running has an air condition along the way.
Let's draw while conscious of this point Please be aware of clothes,
hair sway, follow-through etc. compared to walking and walking.
It is also a feature of the run that the twist on
the shoulders and shoulders is greater.

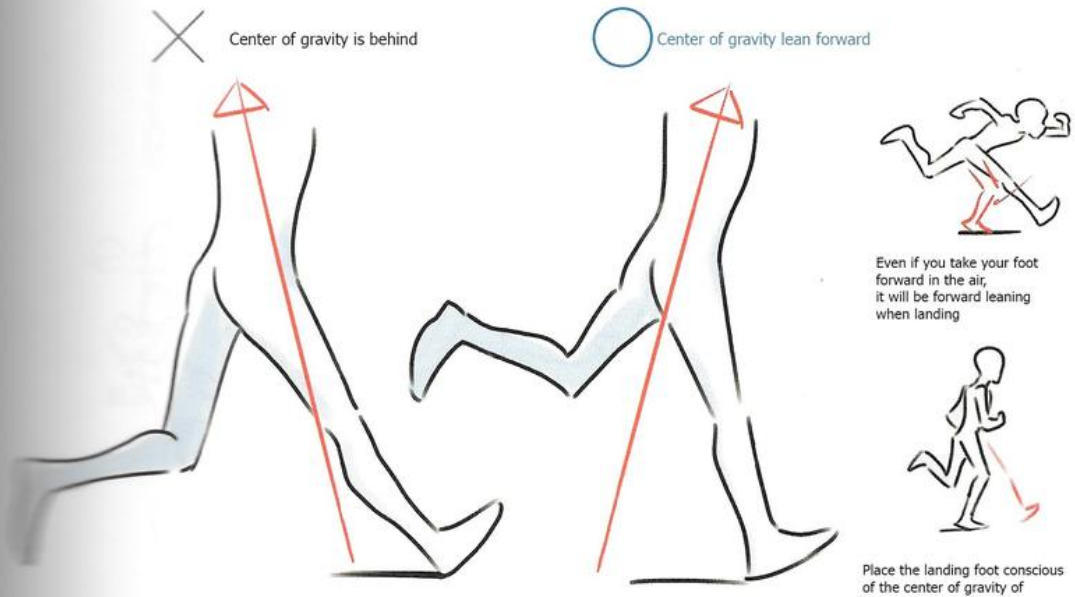
Running seen from the side

Please practice by referring to the picture below, such as the shape of hands and feet, height, and upper body angle.
In order to express the direction of travel, the bow form is also a point (right page column referee)



Let's be careful about center of gravity

If it is too small, the center of gravity will be behind, and the expression will be like applying the brake.
Let's draw the kick as a whole, with the center of gravity in front of the toes.



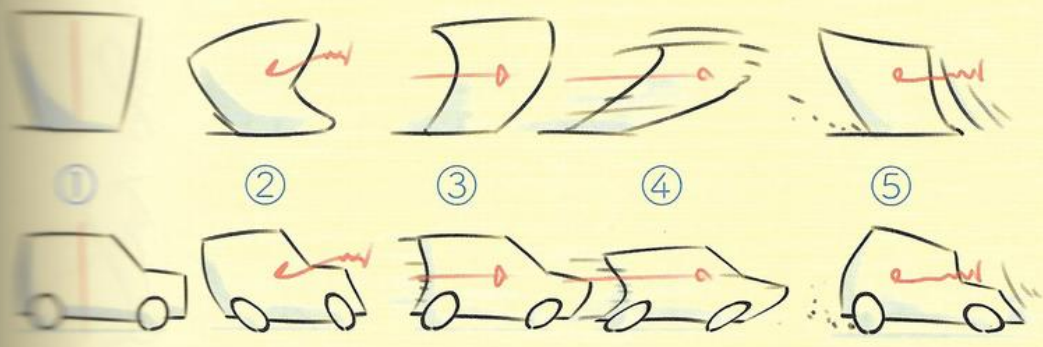
Even if you take your foot forward in the air, it will be forward leaning when landing

Place the landing foot conscious of the center of gravity of the anteversion

Column

Express the traveling direction in the form of three

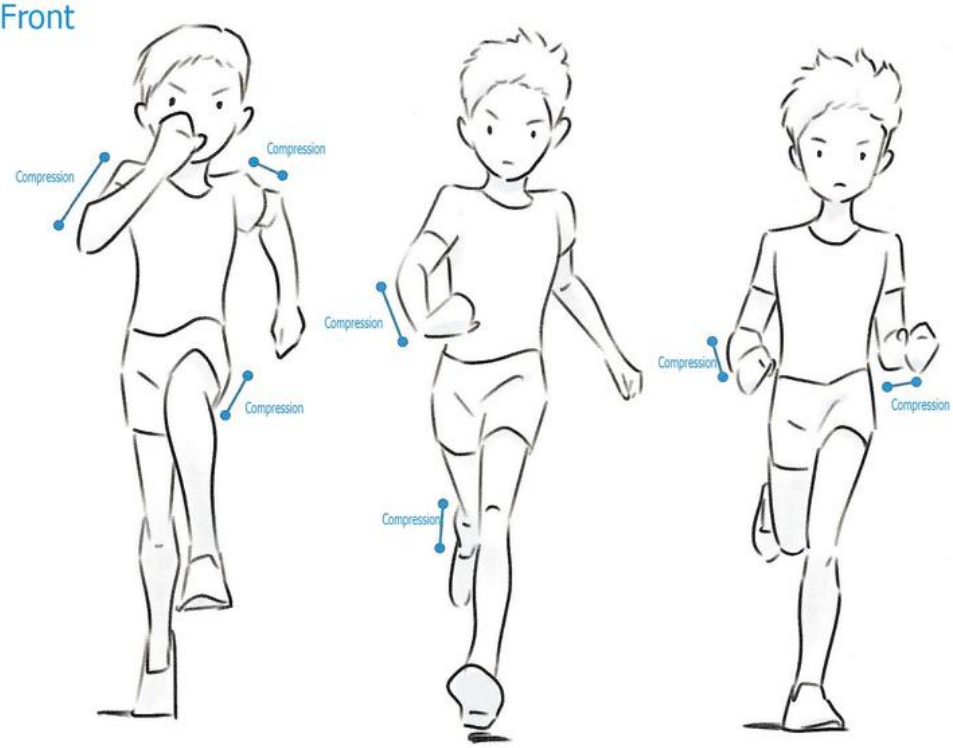
By bending it, you can express the direction of travel and a sense of speed.
Beside box, keep in mind that the same expression can be used in various things such as cars.



Running seen from the front and diagonal

As with walking, be aware of the compression and cross-section of the front and oblique shapes.
If you do not know the context of the arms and legs, please look back at the "Run from the side" on page 80!

Front



Diagonal

Running poses

Record you are running or reference from other materials (Internet, ect .) and draw on your thoughts (??!?)

4-5

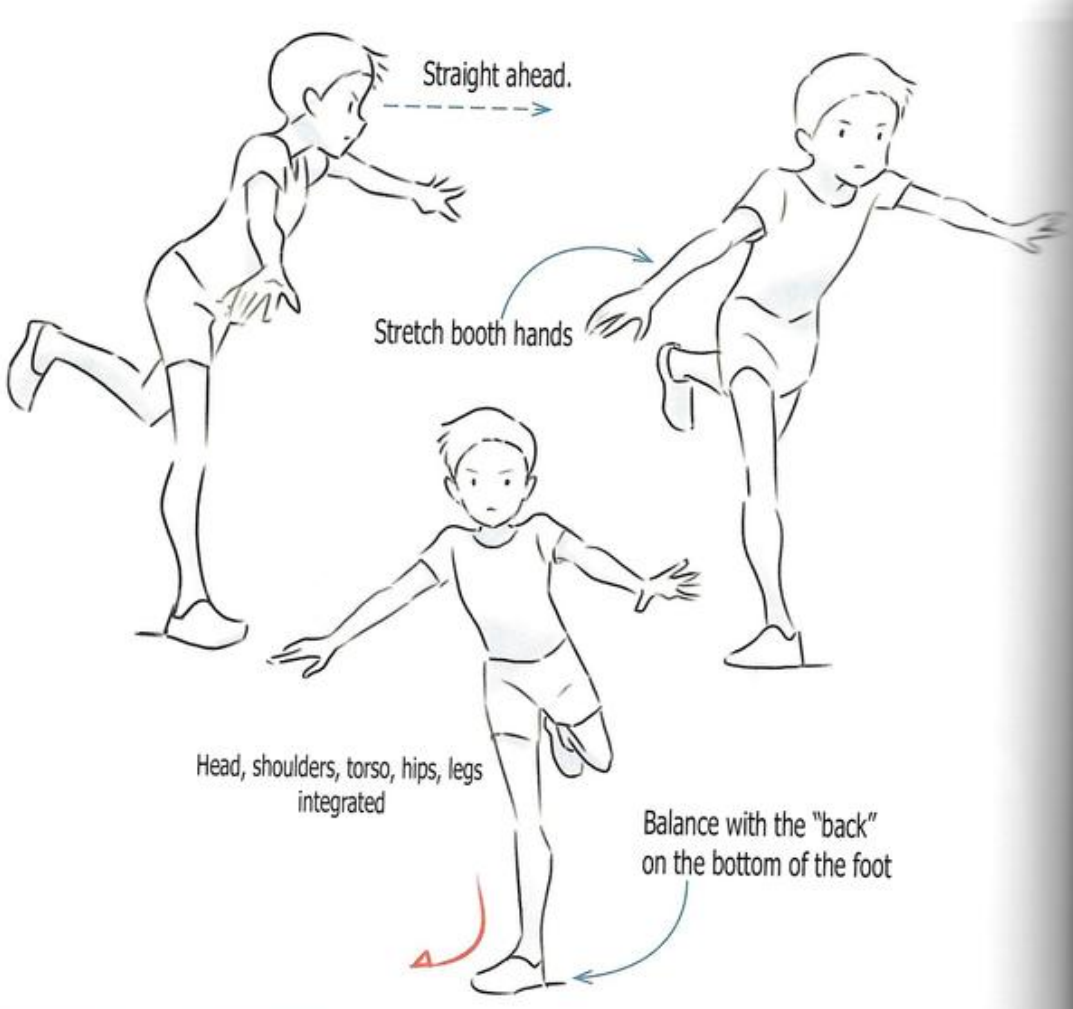
To the character
To have a sense of dynamism
How to draw poses

Standing on one foot pose

In order to make the character feel real 、
Expresses the balance by being aware of the sense of weight of the whole body
This is the first time I've been able to do this. As the practice, with one foot
Let's draw a standing pose .

Basic pose

A sense of stability can be expressed by supporting a heavy head with the soles of the feet and spreading both hands to maintain balance .
Pay attention to the tip of the hand and the tip of the foot, let's have an interest in the character.



One leg standing pose

If you don't use it well, you can not balance.
Let's check how to get balance while doing the technique.

✕ I'm closing my eyes.

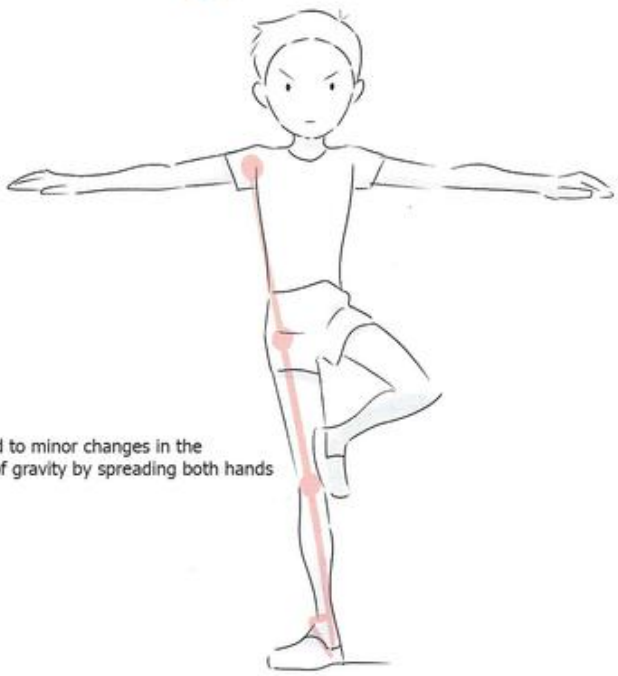
Human rely on vision to balance

✕ The legs are bent

If you bend your feet,
you will lose weight only
on your feet,
making it difficult to balance

✕ I'm not spreading my arms.

○ Correct pose

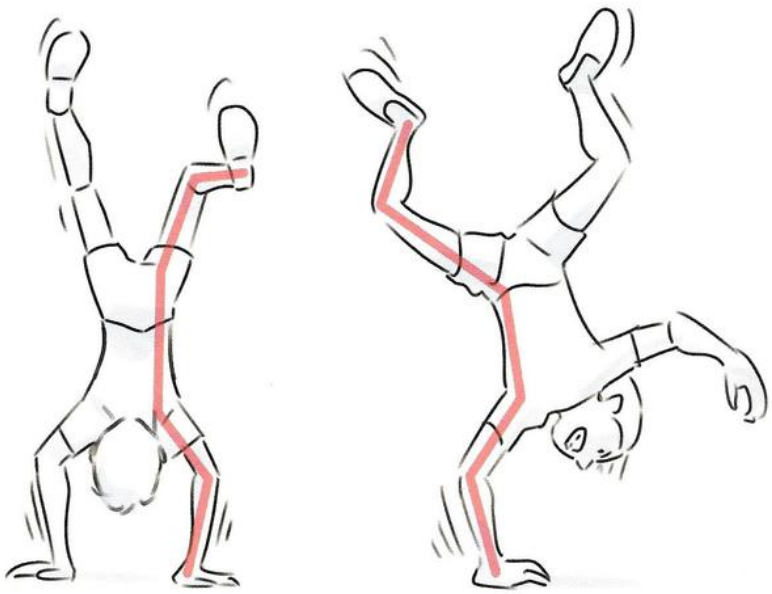


Respond to minor changes in the
center of gravity by spreading both hands

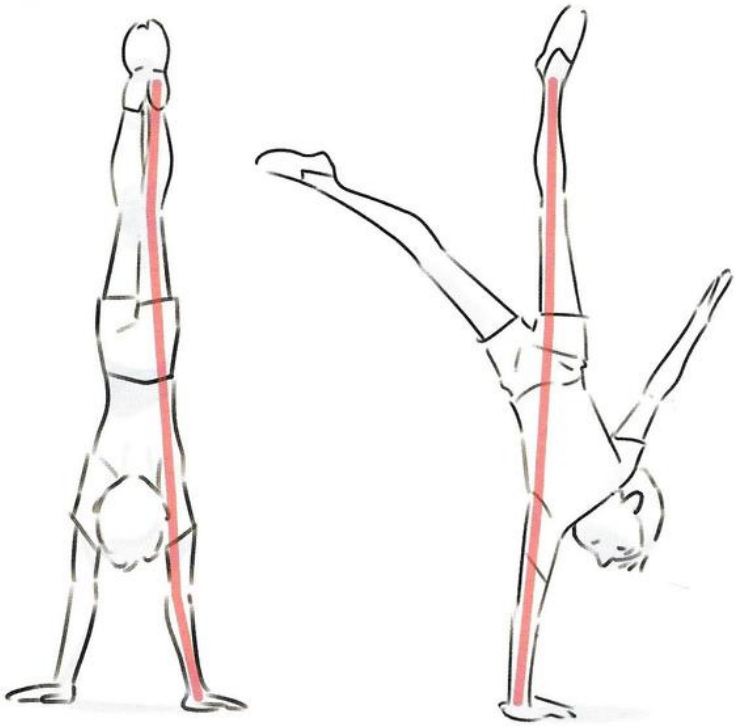
How to take balance to think by handstand

The pose of a handstand is considered the same way of balance.
It does not try to balance with only a hand,
but it stretches an arm and puts a shoulder and unites the whole body.

✕ Arms are bent

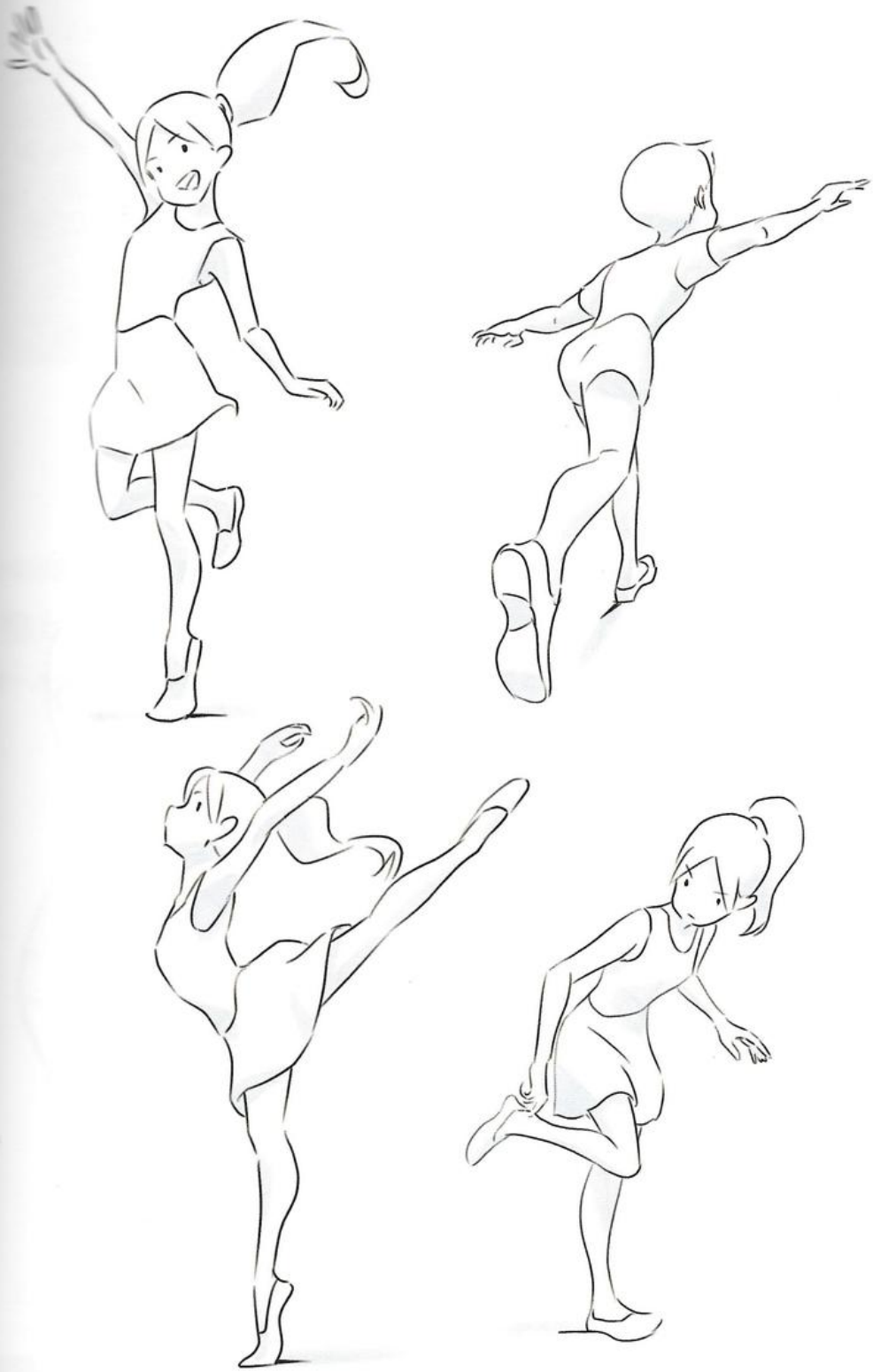


○ Unify the whole body



One foot poses

Let's draw various one-foot poses, being aware of how to position the shoes.



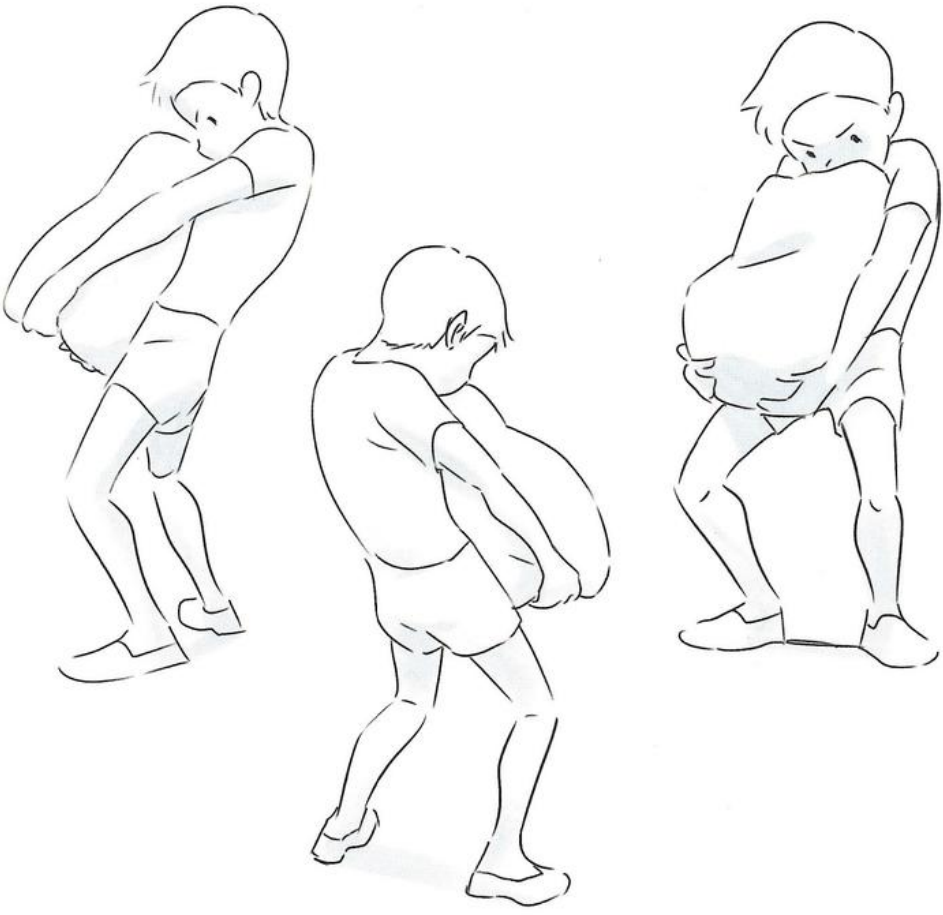
4-6 How to draw a pose that gives the character a "feeling"

"Having a heavy load" pose

Human reaction is necessary to express "weight" in a picture.
The idea is the same as "pantomime", which makes a wall appear in a space that has nothing. The point here is that it draws about 1.5 times over the actual weight of the package.
If you do not do so, the weight can not be transmitted to the person watching.

Basic pose

To express the weight, hold the package so that it covers the whole body. Unify the package and body, and balance and draw the entire package + people.

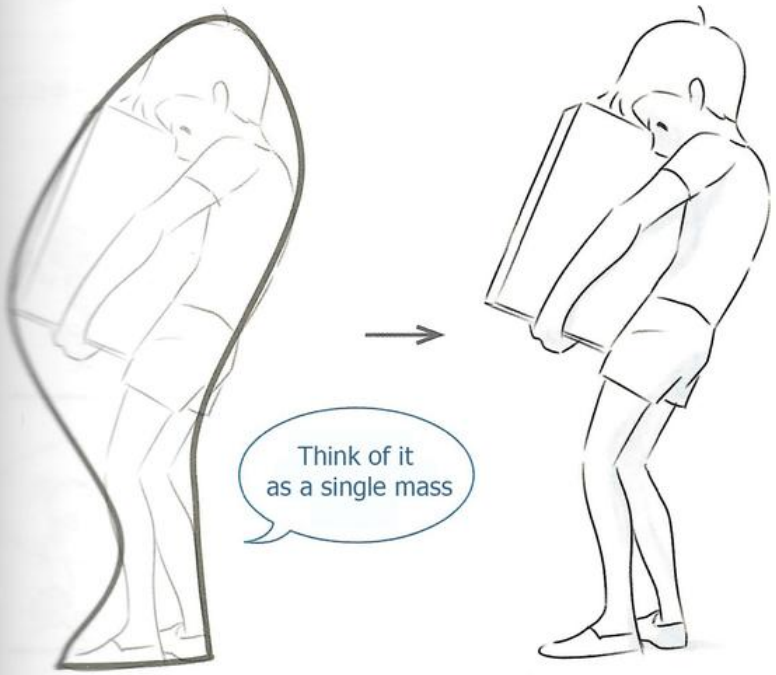


Examples that do not look heavy

As shown in the example, when there is a gap between the luggage and the body, the luggage looks lighter.
Let's lift the heavy and light luggage and observe the difference.

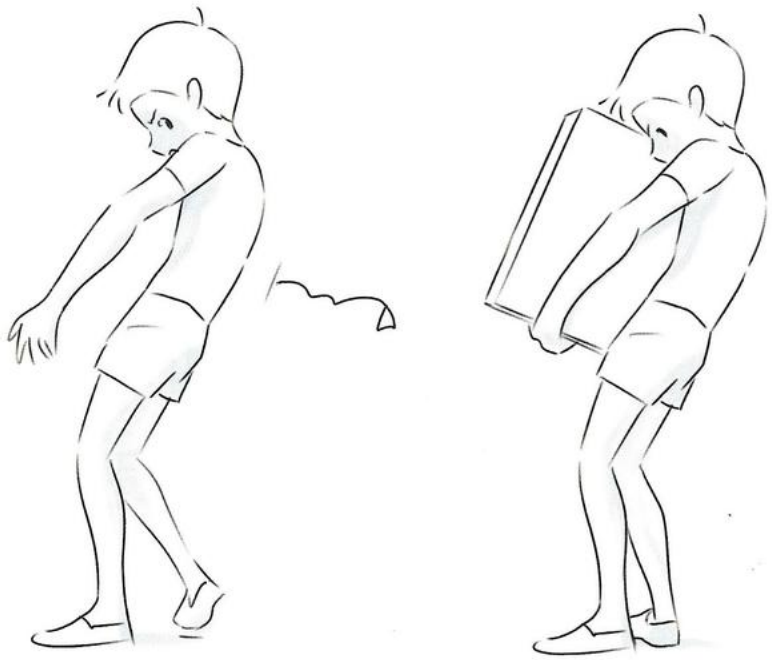
Draw the object and the person together

In order to balance with people, let's capture the package and people together.



I draw in a level that seems to fall down

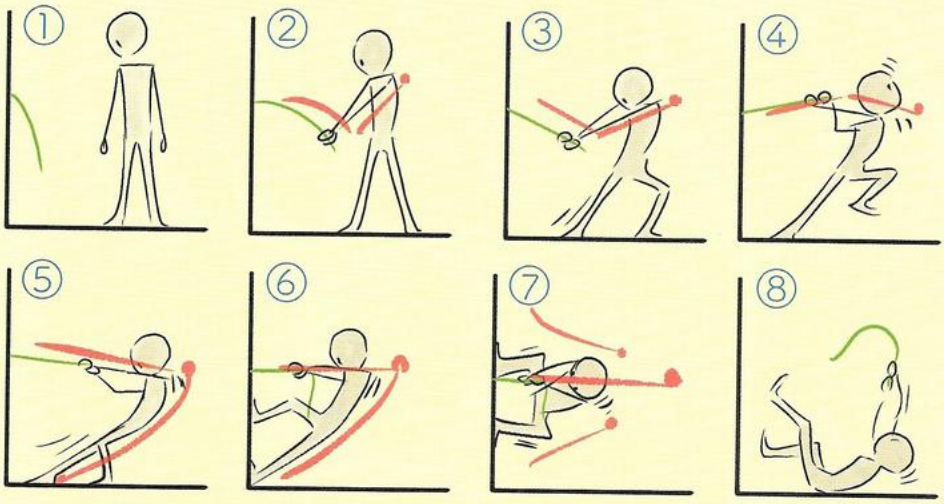
To balance with luggage + people, think in a pose that would fall if there were no luggage.



Column

Expression that pulls string strongly

Consider the flow of movement of the whole body and the change in the strength of strength when applying power to things, using the picture below as an example.
When the string is pulled strongly, the arm and string become gradually in line and then the whole body is united in the order of the waist and legs, and the string is pulled with stronger force.



Strength of power : ①=⑧<②<③<④<⑤<⑥<⑦

Let's have a variety of luggage

When I have a luggage I distribute the weight by putting it on the thighs & putting it on my shoulders and back to reduce the weight burden.
Let's carry a loose load according to the size and shape of the load, being aware of the flow of such weight.

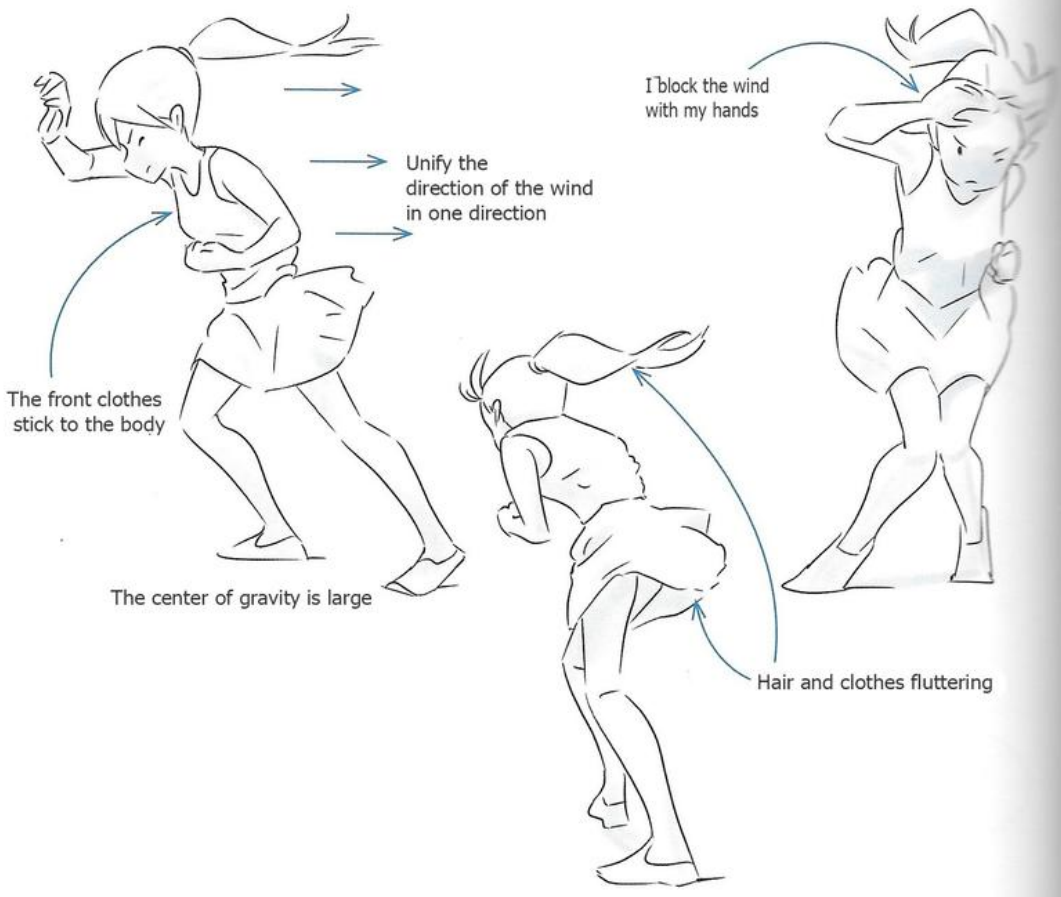
4-7 How to draw a pose that gives the character a feeling of movement

"Walking towards a strong wind" pose

Invisible "wind" is expressed by the reaction of a person, clothes, and fluttering of hair.
There are other detailed techniques, but you can express the wind with just people.
At that time, the center of gravity is particularly important.

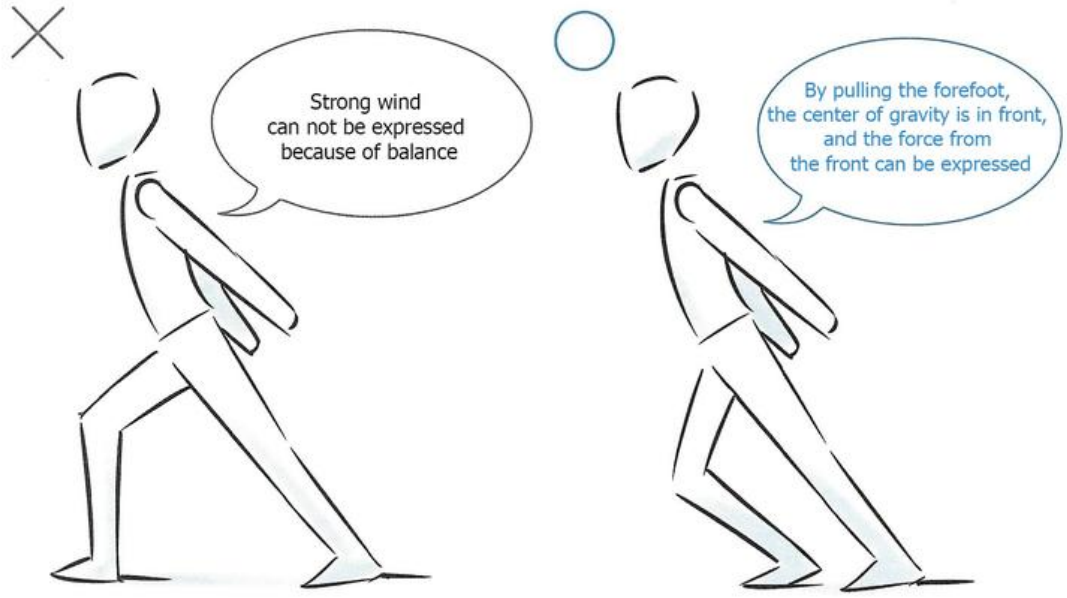
Basic pose

Let's check the points for expressing the wind only with the person referring to the following example.



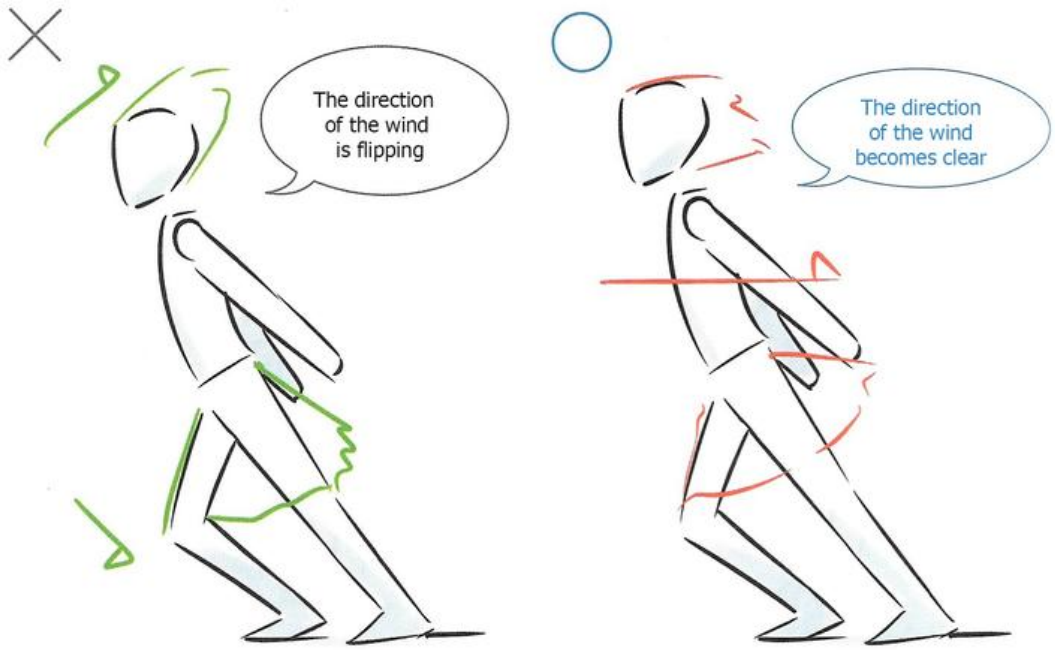
Draw consciously the center of gravity

I draw it with the center of gravity in a forward direction.
If it is a strong wind, the point is to make it so that it leans forward enough to fall forward.



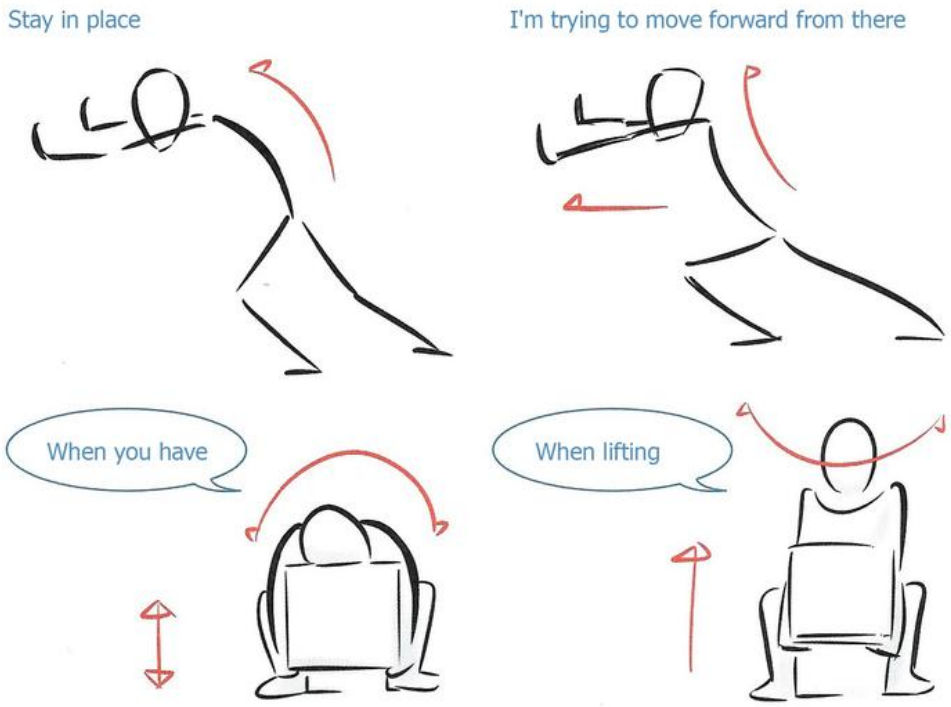
Consciously draw the direction of the wind

The wind blows in one direction, except in special circumstances such as turbulence.
Unify and draw the directions of hair and clothes.



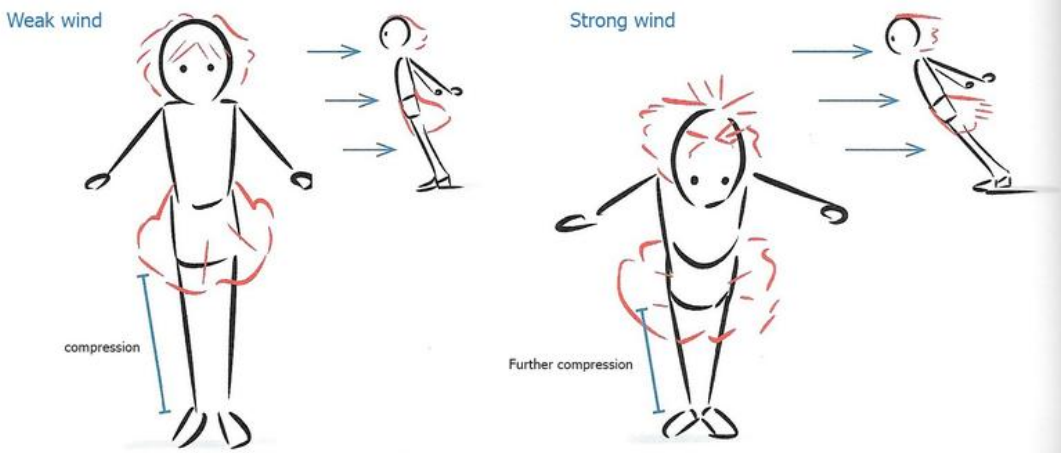
Consciously draw the direction of power

The lower two pictures both represent the forward force, but the left shows trying to maintain position and the right shows trying to move forward.
This is the same idea as lifting heavy loads (page 88).



Draw the wind from the front

Even when the wind is drawn from the front, it is expressed in a forward leaning posture.
At that time, the whole body looks compressed and looks just like fukan.
Let's be aware of the overlap of the body of the anteversion.



Let's draw from an angle

Now, let's draw diagonally based on the contents up to here.
The level of difficulty is higher than the front view, but please try following the procedure below.

① Determine the direction of the wind and the direction of the character

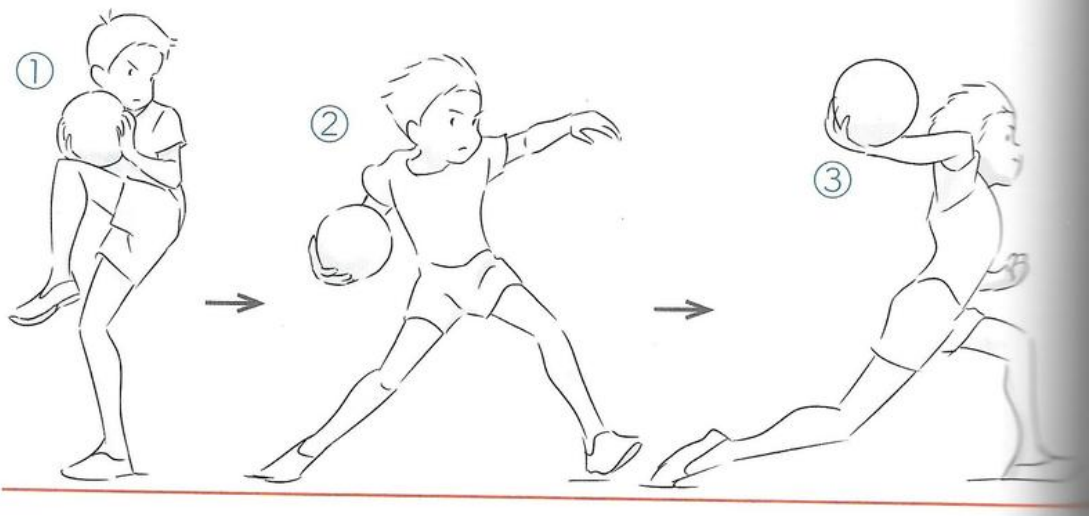
② Draw a perspective line according to the character and draw a hand

③ Draw arms, clothes, hair

Let's add drawing before and after the wind blows

Reference pose 1: Throw the ball

Let's draw a pose that throws a ball, paying attention to the movement of the center of gravity.
The ball is not thrown only with hands, but with the head, shoulders, guards, and feet all together.

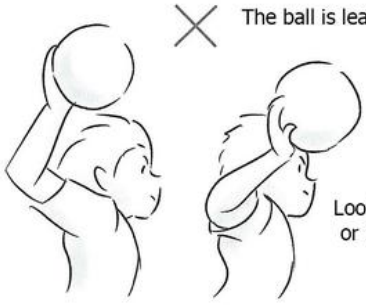


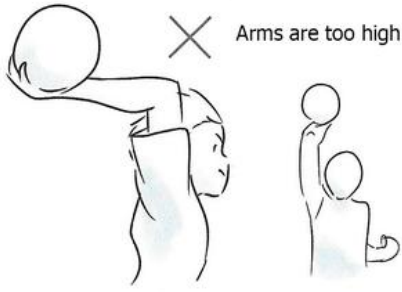
①~②

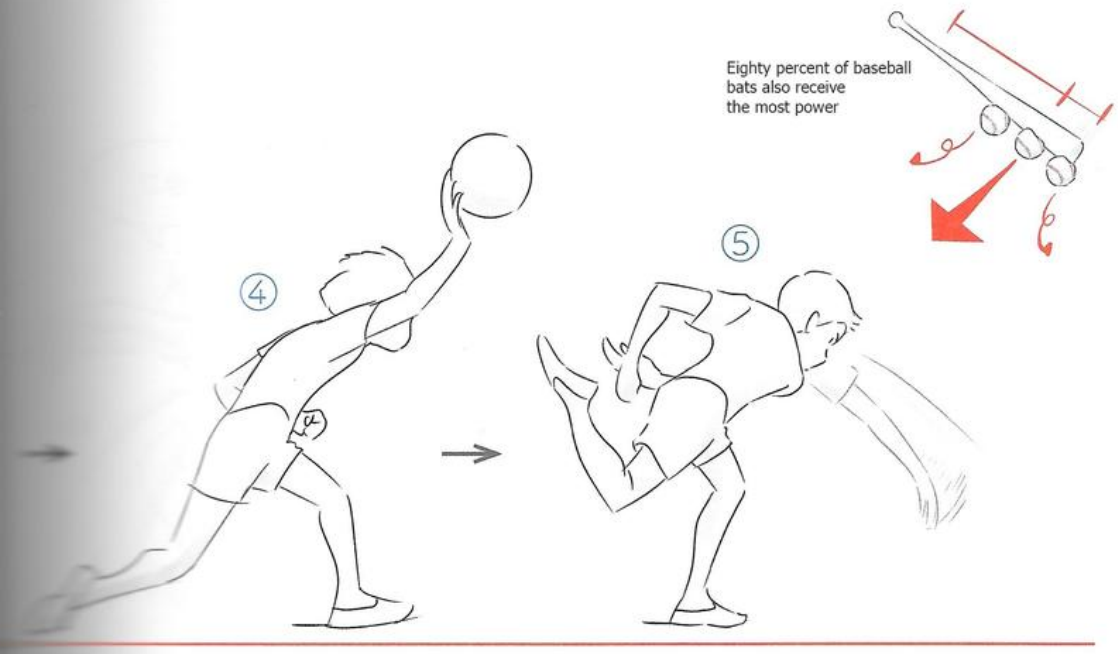
The point at which the ball starts throwing is weak.
If it is too much, you will lose all strenght at the moment of throwing.
In addition, the stance of both feet is not too big and draws in a natural size

③

The ball finally moves forward behind the movement of the torso.
The throwing hand is not raised too high,
but means a natural way to raise it.







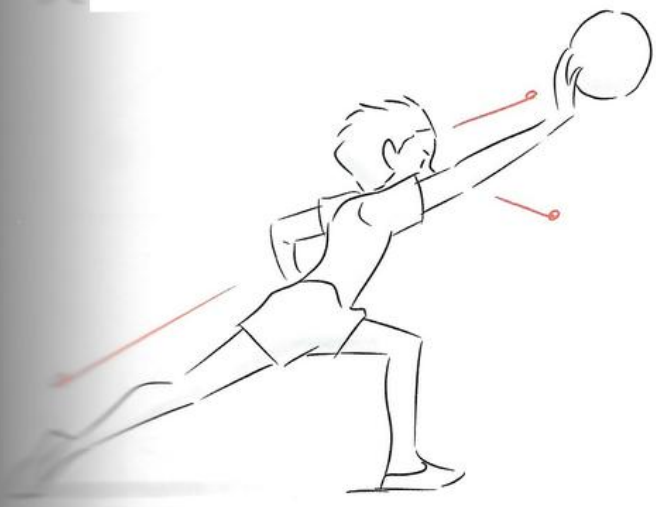
④

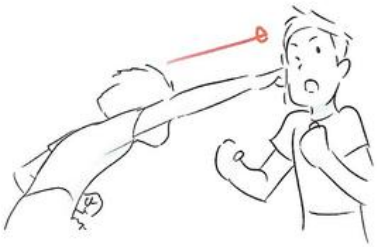
Look at the direction to throw the ball to B.
Twist the shoulders and hips. Time is about 80%

⑤

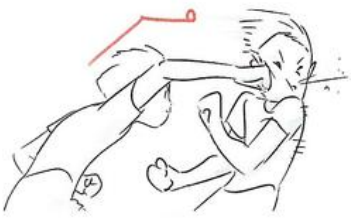
Immediately after throwing, the arms stretch out.
The last pulls out the whole body

Line is facing down and limbs are stretched





Punches with arms extended are not painful

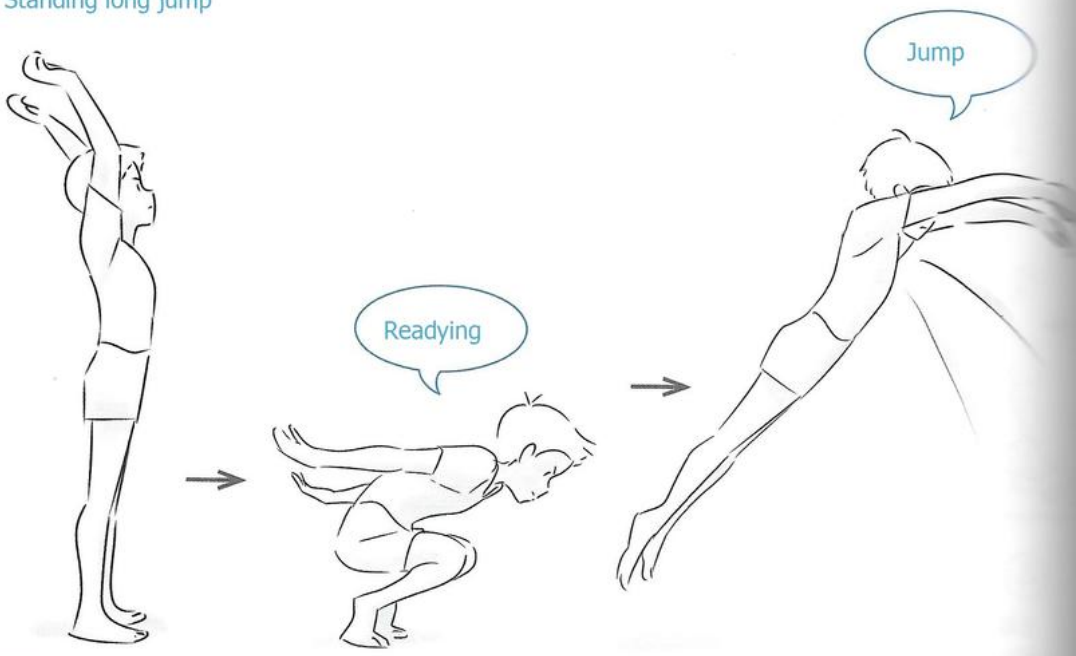


You can apply the most power at 80% growth

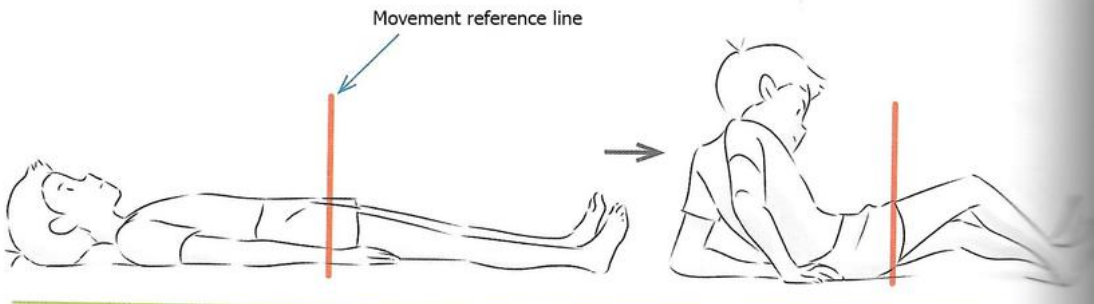
Reference pose 2: Standing long jump, get up

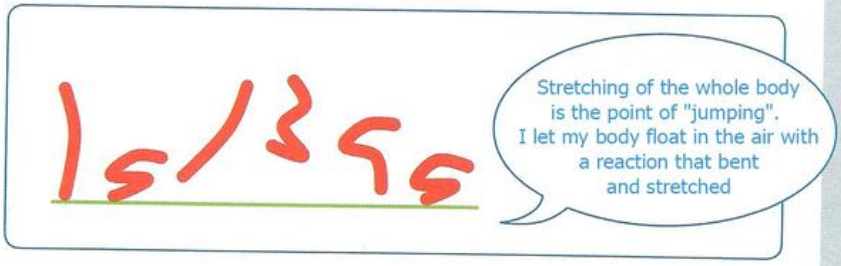
Let's pay attention to the flow of force and the movement of the center of gravity to draw the moment of movement. In the following two examples, the body moves in the order of "Crush" → "Stretch"

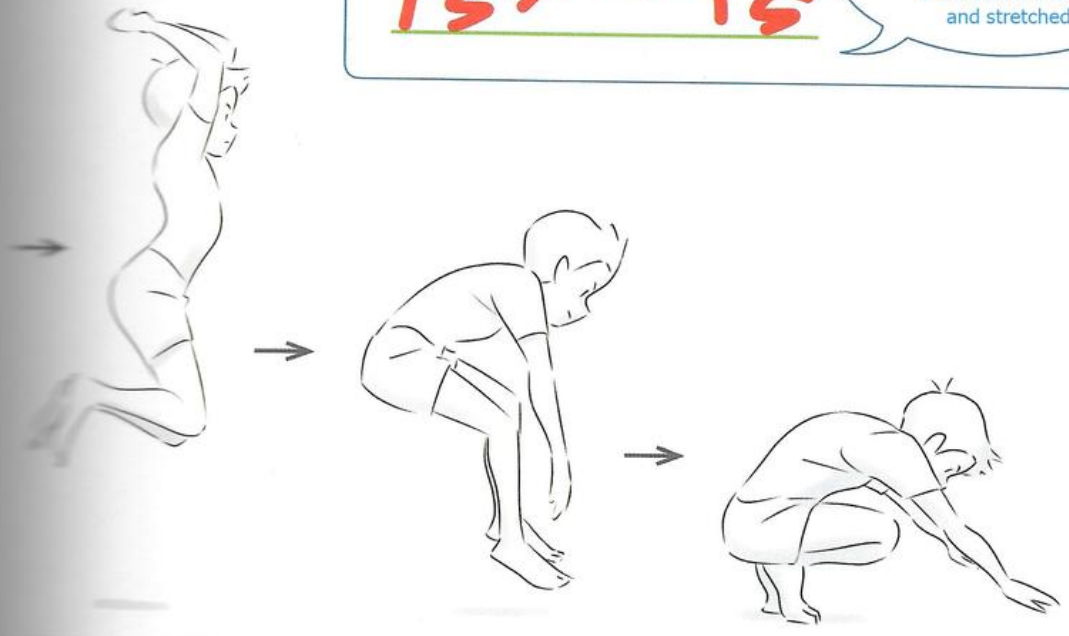
Standing long jump

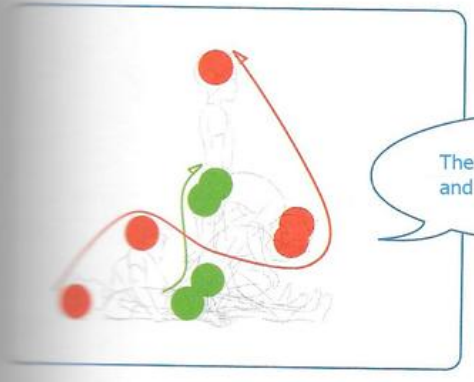


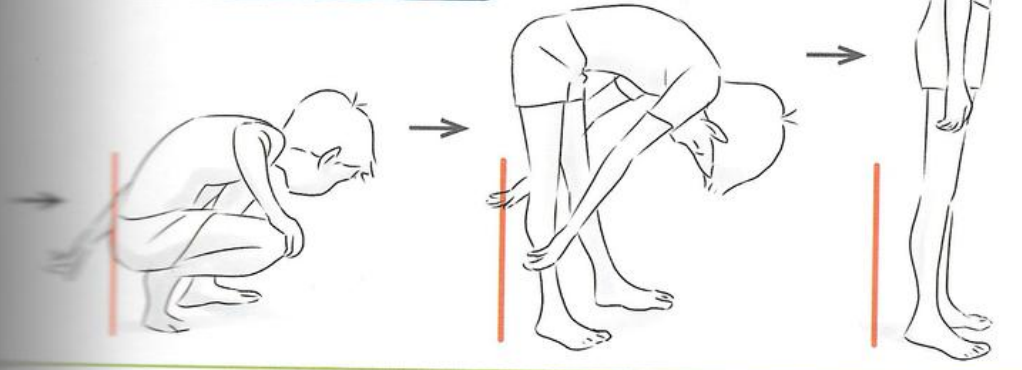
Getting up




Stretching of the whole body
is the point of "jumping".
I let my body float in the air with
a reaction that bent
and stretched



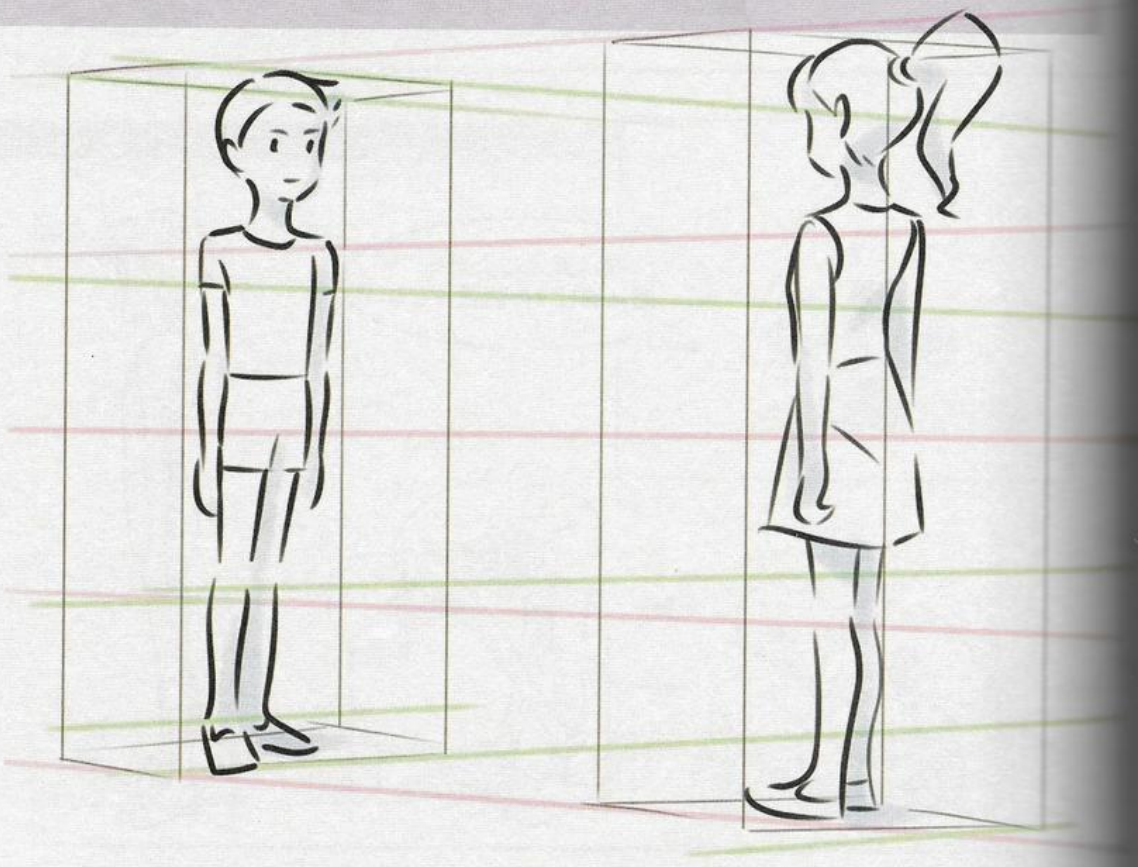

The waist rises straight up
and the head is in a detour



Part 5

Spatial representation and layout 1 day

Space expression and layout In order to make a picture, which is a two-dimensional expression, more realistic, elements of space such as rooms, roads, cities, and nature are essential.
When expressing space, it is particularly important to be aware of who, what, where and how are you looking at it. In other words, where to set the "viewpoint". The meaning of the picture changes depending on whether it is fukan or sloppy, wide-angle or telephoto, or what kind of frame to cut out.
In this part, we introduce the basic idea of Perth, the method of attractive layout, and the "space beat" that you must remember to draw more space freely.



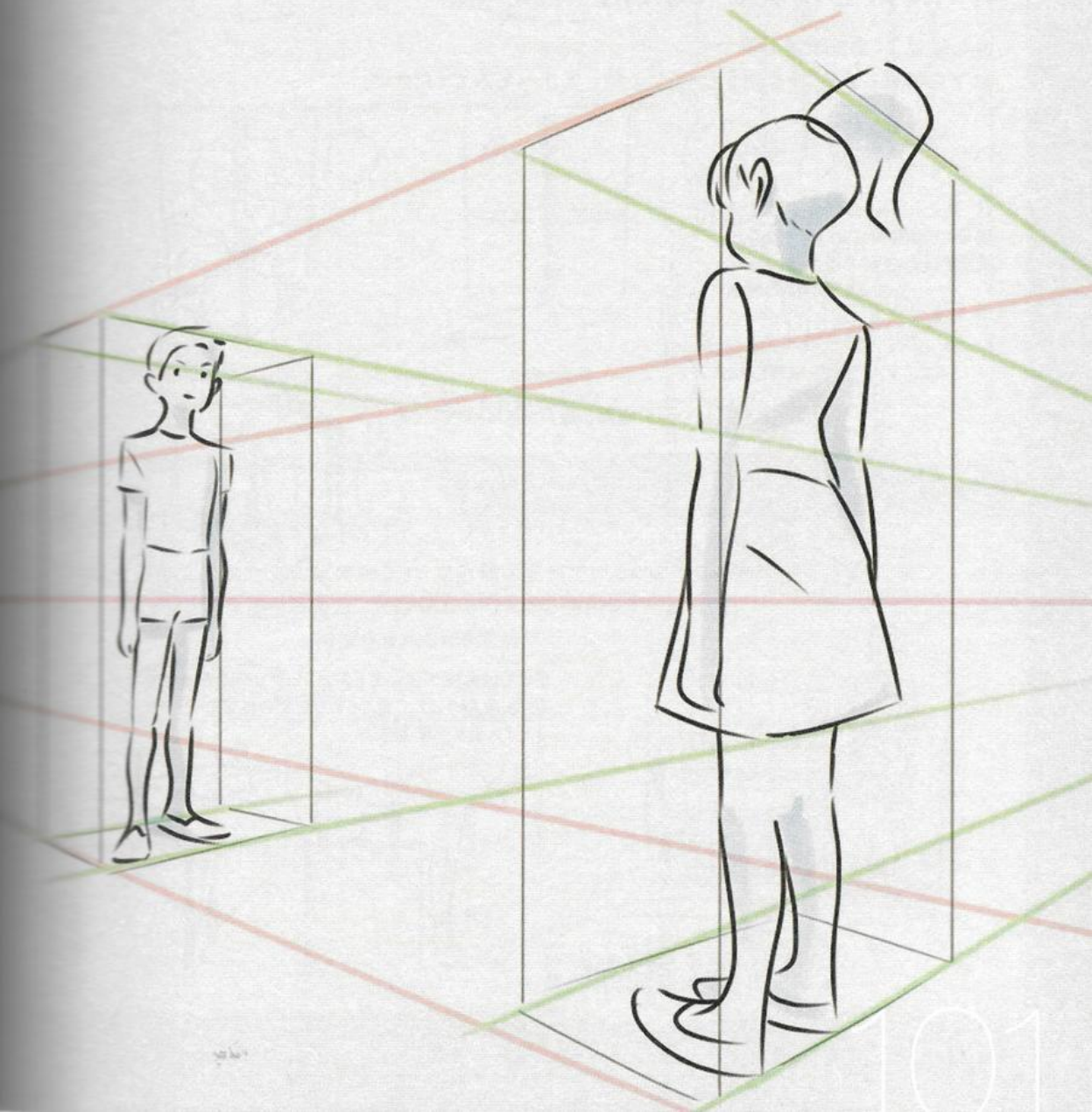
5-1 Basics of "Space perspectiveto learn with chairs and people 102

5-2 "Perspective" to learn by two people facing each other 108

5-3 "Layout" and "Eye Guidance" to learn with water tower and people 114

5-4 Draw things and people 120

5-5 Draw space freely with "Space Beat" 128



5-1

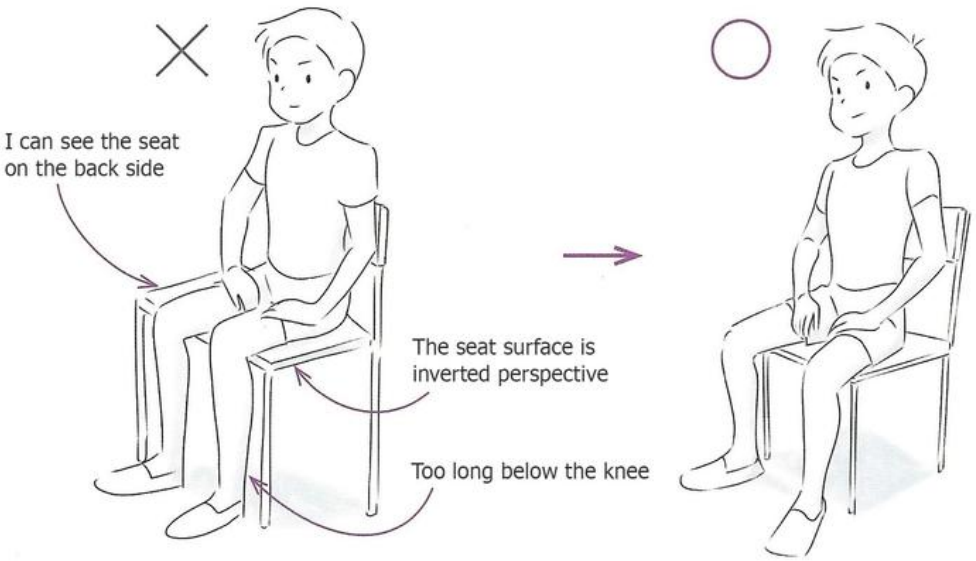
Spatial representation and layout

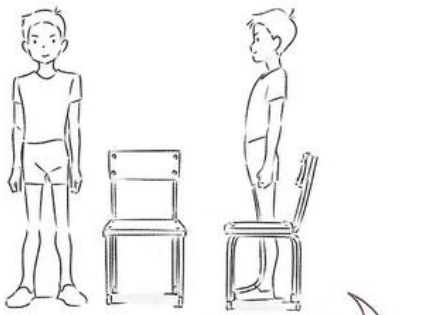
Basics of "Space purse" to learn with chairs and people

Unlike the pose of a single person, when you try to draw "a person sitting on a chair" you can not ignore the spatial expression. Let's learn how to draw people freely in various spaces without relying on your own hand garden through how to draw "people sitting on a chair".
First, I will explain how to draw a cube (chair) on the perspective, then how to put people on the perspective, and how to draw the shape and posture of the body when sitting at the end.

Let's have people sitting on the chair

The picture on the left is a common mistake.
Take the following points into consideration and compare them to the correct examples .

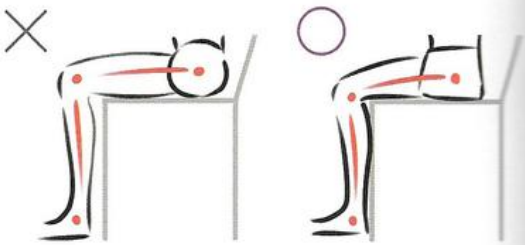




Let's check the picture seen from the front and the side if you get lost!

Be aware of the squashing of the buttocks

Buttocks are floating on the left and heels are long from the knees.
The position of the knee goes down by squeezing the buttocks, and the chair and the person adhere

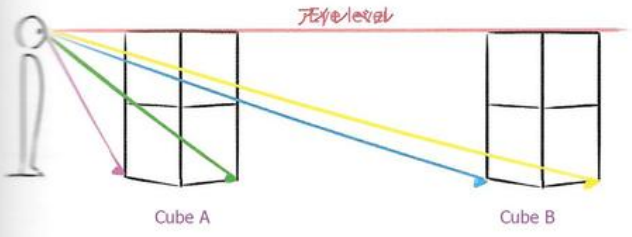


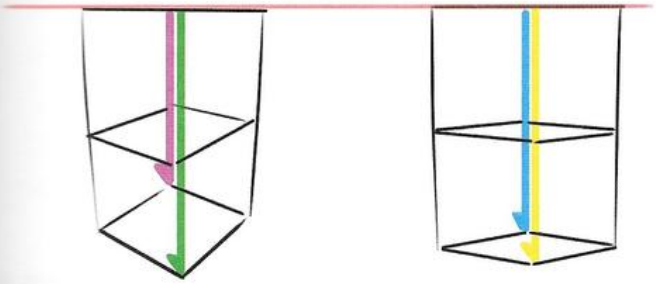
Difference in appearance of cube by present point

The appearance of the ancient body changes depending on the viewing position.
This is because if the distance is close, the perspective line will be steep, and if it is close it will be loose.
The effect is greater the closer you are.

Cube A (close)

Cube B (far)





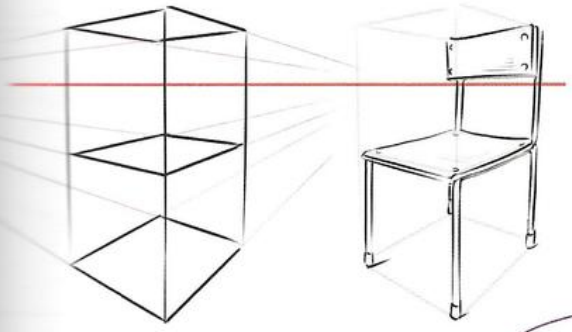
How a person sees cube A

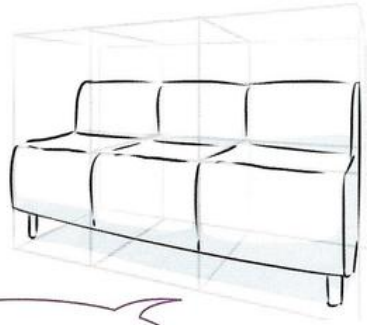
How a person sees cube B

Difference in the appearance of the distance ratio between the front and back. The difference in the distance between the near part (purple) and the far part (green) of cube A is large, so the perspective becomes tight. In cube B, the difference between the near part (blue) and the far part (yellow) decreases

Any chair is box based

The chair looks like a cube stack. Let's stack cubes and draw various chairs.
If you put a character on the screen, it will be easier to draw from a cube.





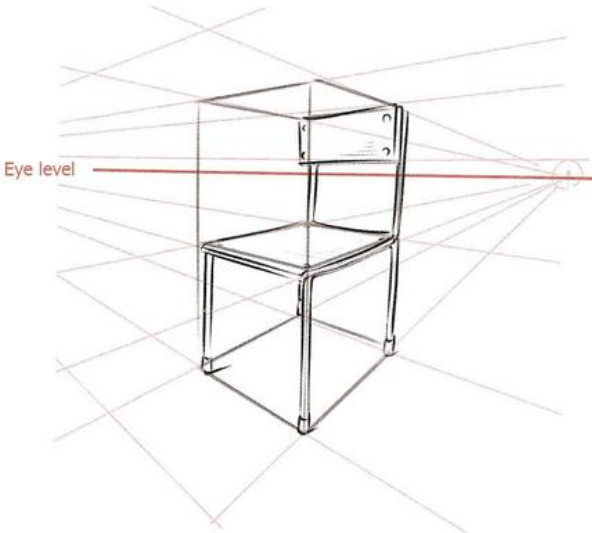
If the sofa draws a cube side by side, it is OK

Let's put a person on the chair

By applying the difference in the appearance of the cube described on page 103,
it is possible to draw the difference in the appearance of the person on the chair.
Let's draw the perspective of the person in the following order, using the chair as a guide.

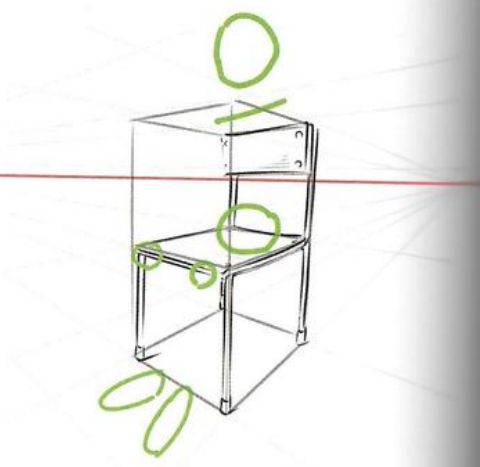
When viewed from near

①



Set the eye level and decide the shape
of the rough box you want to draw.
Check the direction of the perspective line
so as not to mistake which line is on which perspective [※]

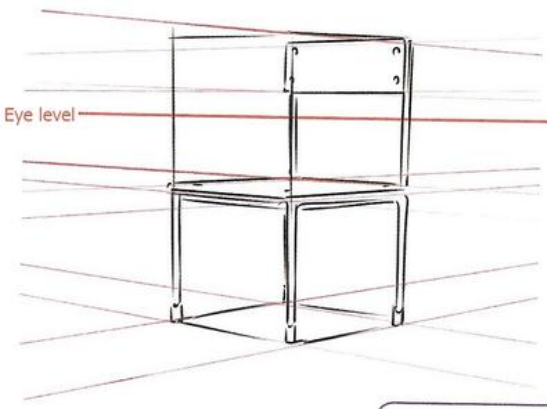
②



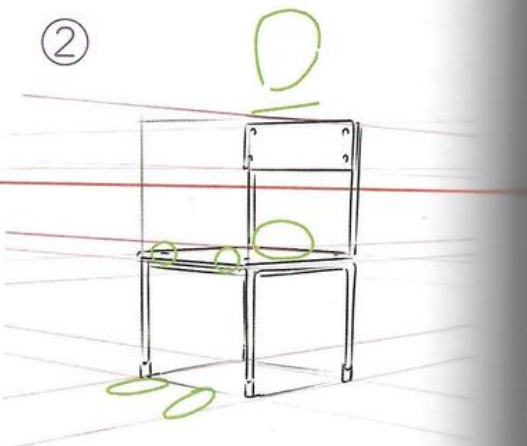
According to the position of the chair, seat = waist,
back = inside brow. Atari is taken so that the
end of the seat = knees.
The soles of the foot (23 to 27 cm) draw in
proportion to the depth of the seating surface
of the chair (40 to 45 cm)

When seen from a distance

①



②

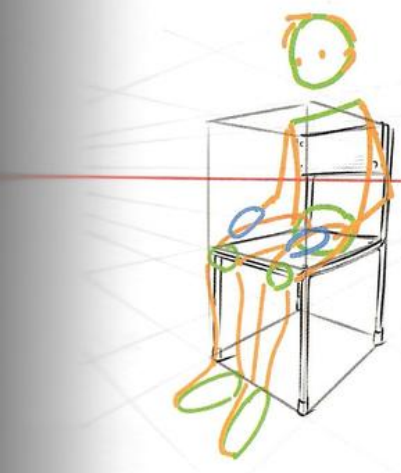


In the two-point perspective method, if the distance to the object is short,
the two vanishing points will be far apart if they are far from each other.
Even at the vanishing point outside the screen, connect paper to make it bigger,
or use digital tools etc.

Keep in mind: What is point perspective?

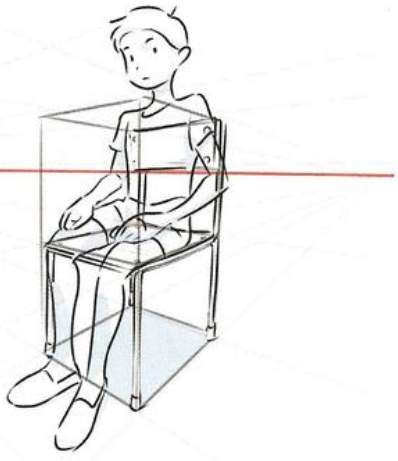
The idea that if two parallel lines in a thousand planes are extended infinitely,
they will intersect at one point (disappearing point) on the height of the viewpoint (eye level).
If the object being viewed is diagonally viewed from the point of view, it is a two-point perspective method with two vanishing points. Furthermore, when the object is approached and the distance ratio between the upper and lower sides can not be ignored, the height is also perspective, so it is expressed using three-point perspective.

③



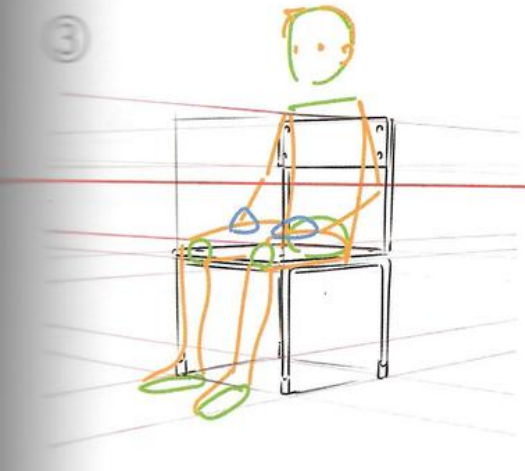
Based on the Atari of various places here,
I will fill in and draw a person.
Be aware of the feeling of perpestive such as Niniyo or Heji

④

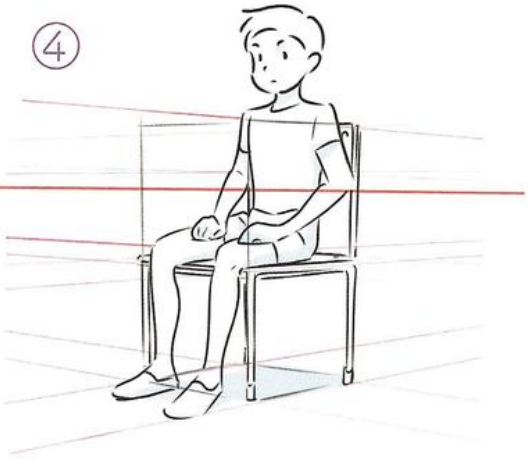


I draw details in a three-dimensional manner,
being conscious of attaching a perspective to
the direction and cross section such as limbs.
Crush the buttocks and thighs that come in contact
with the seat to express a feeling of close contact
with the chair (see page 102)

③

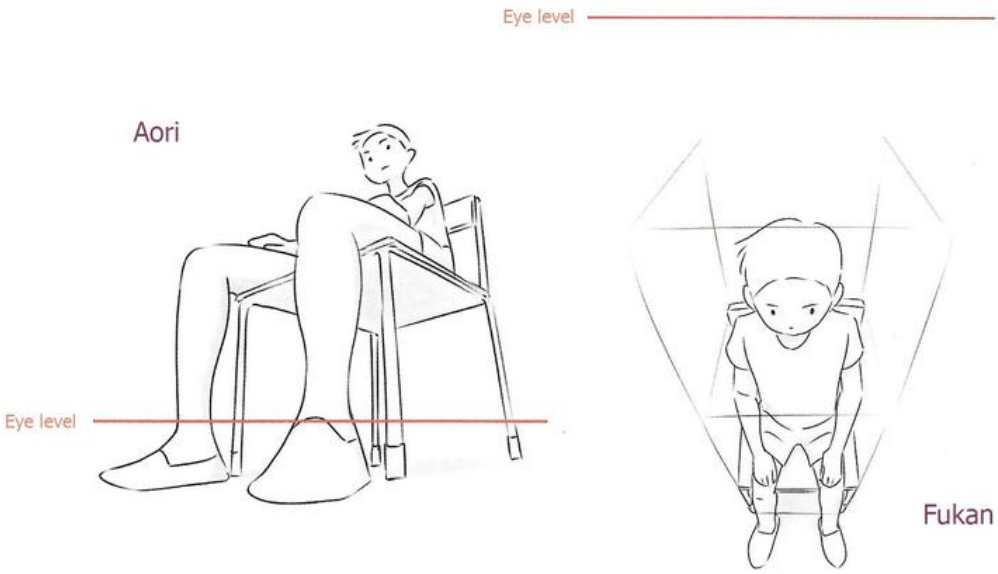


④



Draw Fukan Aori

First of all, I think of a cube based on the fact that the fukan-eye level is high and the aori-eye level is low. If you can draw a cube with a consistent perspective. Follow the hand on page 104 and place people there.



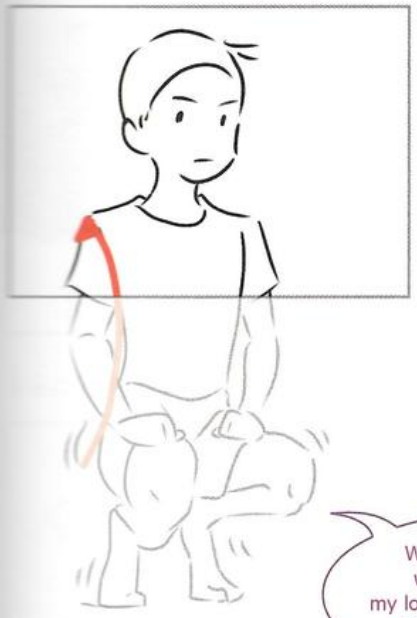
Various sitting poses

There are various ways of sitting, such as the sole not attached to the ground or just sitting at the waist. Let's draw various sitting patterns by pose yourself, look for photos, etc.

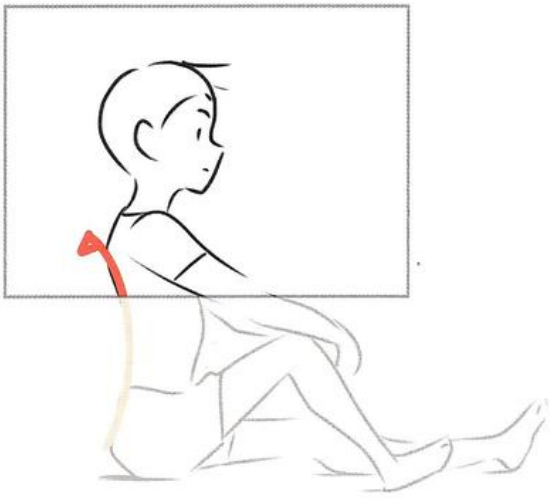
Be aware of your sitting posture

When you draw Bose only in the upper body, it looks like you've stretched your spine like the example above.
Keep in mind that the 0 pose will be slightly backwards as long as the ceremony is not formalized.

Blue streaks are growing

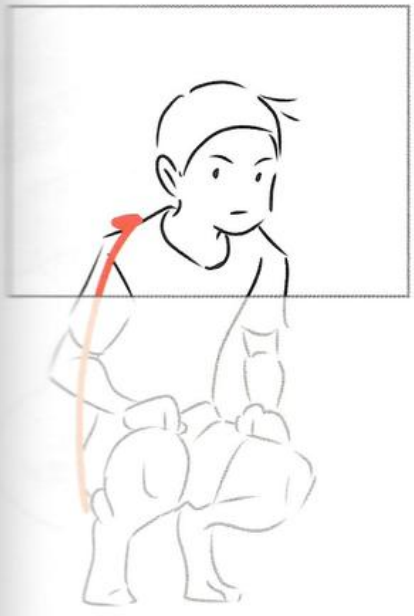


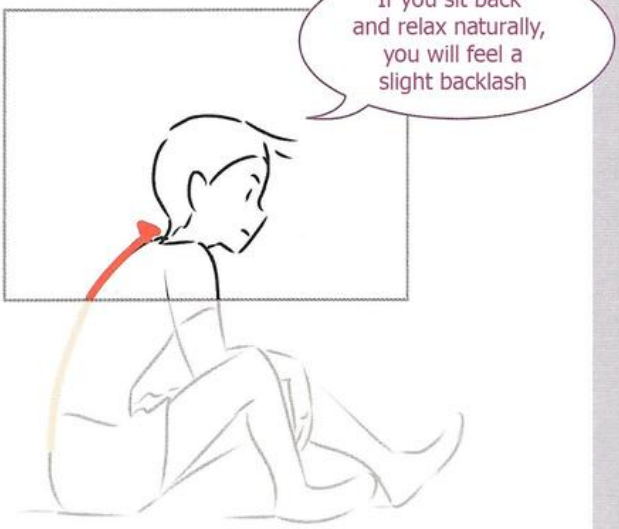
If your spine is stretched, just looking above your chest, you do not know if you are sitting



When I sit down with my spine, my lower body gets into an impossible pose

Slightly backwards





5-2

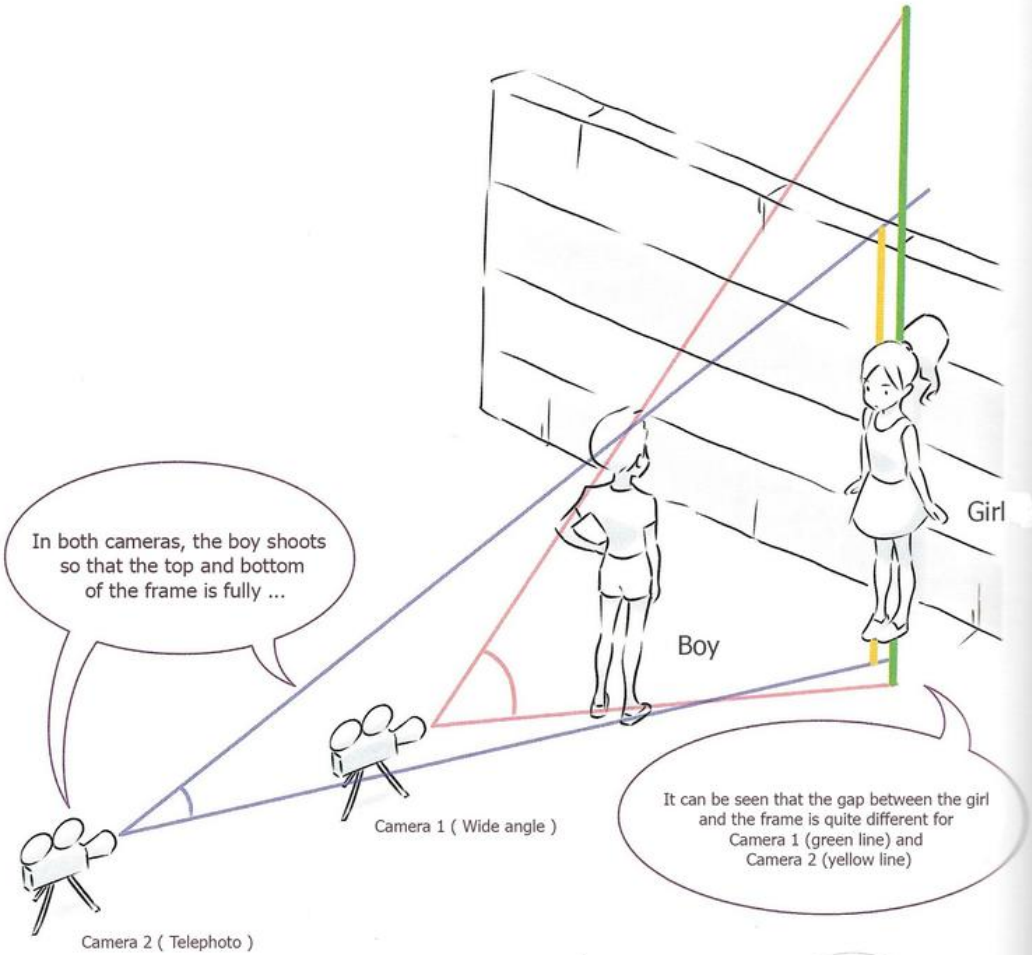
Spatial representation and layout

"Perspective" to learn by two people facing each other

When two persons exist simultaneously on one screen, a space representation is required between the two persons. Especially when drawing the whole body including the feet, the distance between the two becomes clear depending on how many feet are in between. Also, depending on where you look at the two people, the meaning of the picture is completely different.

Wide angle and telephoto

Wide-angle means that the viewpoint is close and the angle of view is wide, and telephoto means that the viewpoint is far and the angle of view is wide-angle and telephoto are expressions of the difference between the viewpoints of people who are watching. It means narrow condition.

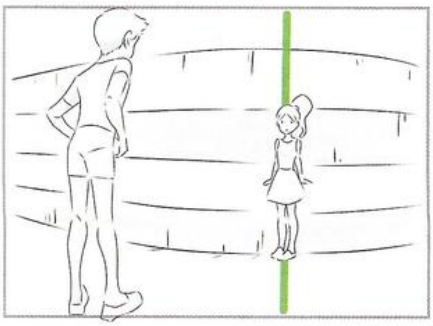


Difference in appearance due to distance

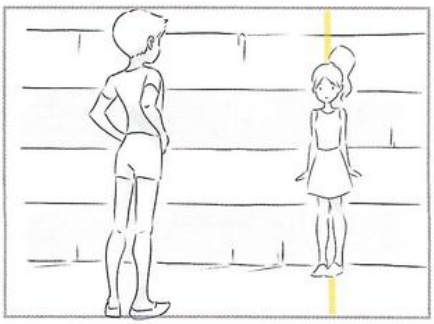
The difference between boys and girls increases when viewed from near. Looking closer from the viewpoint, the wall is distorted according to the distance ratio from the viewpoint.

When viewed from a distance ... The difference between the size of the boy and the girl is smaller, and even from the distance, it may even appear to be almost the same place.

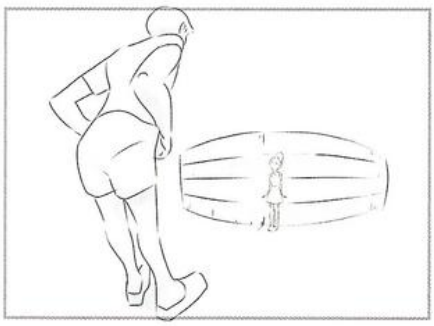
When viewed from near



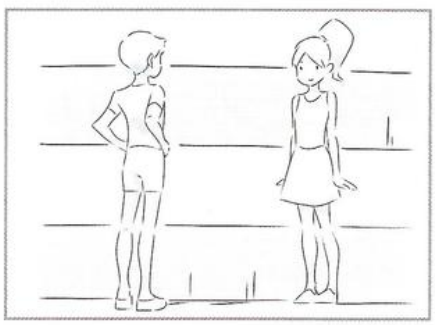
When seen from a distance



When viewed from further



When viewed from further

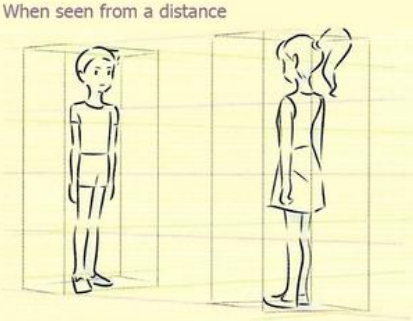


Column

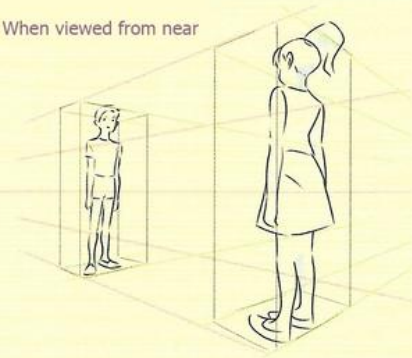
Let's replace it with familiar things

Since it is difficult to draw changes in viewpoints suddenly by people, let's replace them with familiar ones first and then take a picture by arranging tissue boxes and plastic bottles, and see when viewed from near and when viewed from a distance
Let's observe how people change.

When seen from a distance



When viewed from near

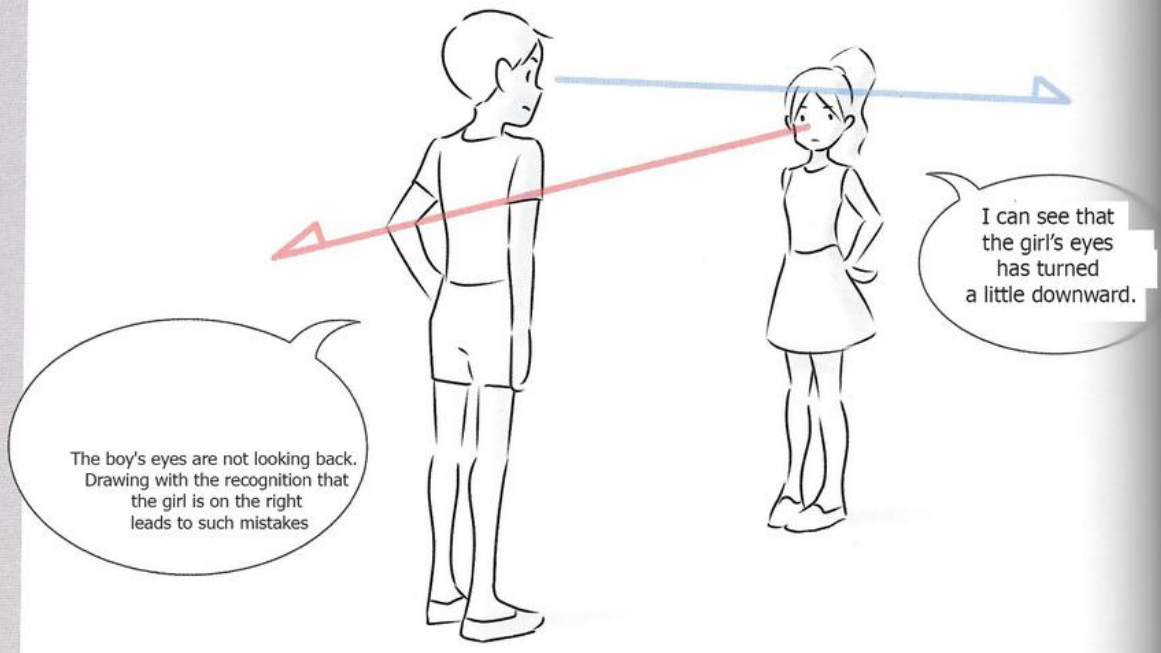


Match the eyes of two people

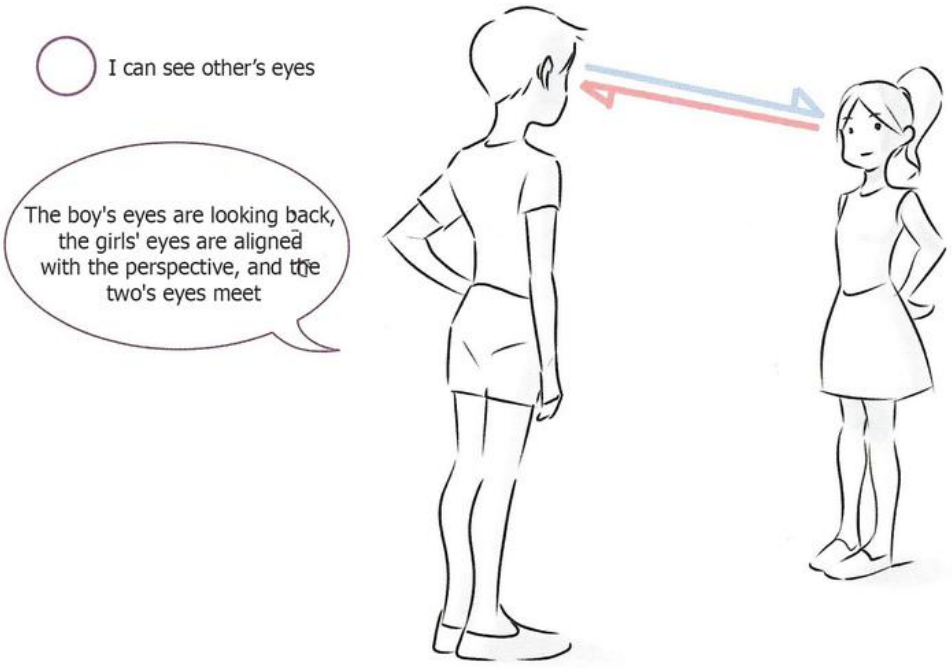
When drawing two people facing each other, it is also important to match their eyes.
Let's look at the points to match your eyes from two perspectives.

See two people from afar

I cannot see other's eyes



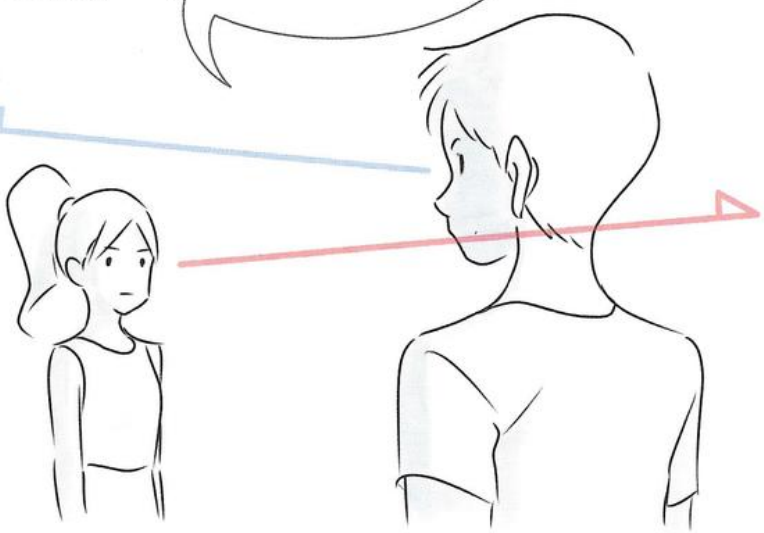
I can see other's eyes



We see two people from near

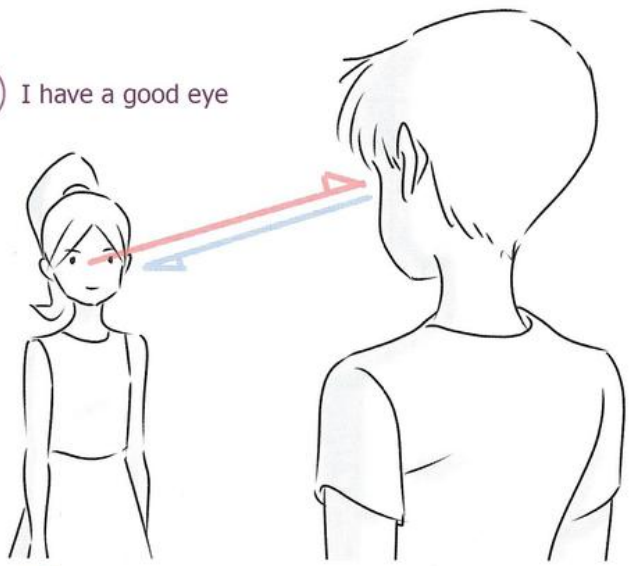
The boy's eyes turned to the left.
In order to see the person behind you,
the boy's face must be hidden at this angle

My line does not match



My baby's eyes
are pointing
to the right

I have a good eye



When looking at the boy in the foreground from the back,
it is good to draw "almost on the front"
so that the person watching
the picture can look at it

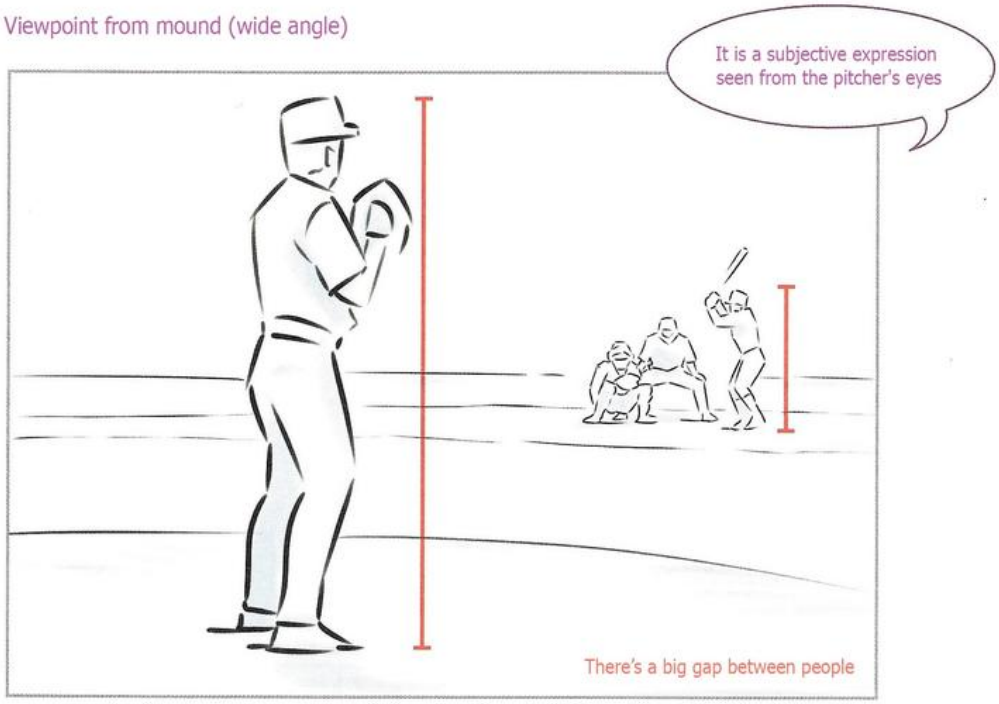
Make eyes at ear position

Even if you don't
draw your eyes,
you can create eyes
by drawing the
positions of your ears

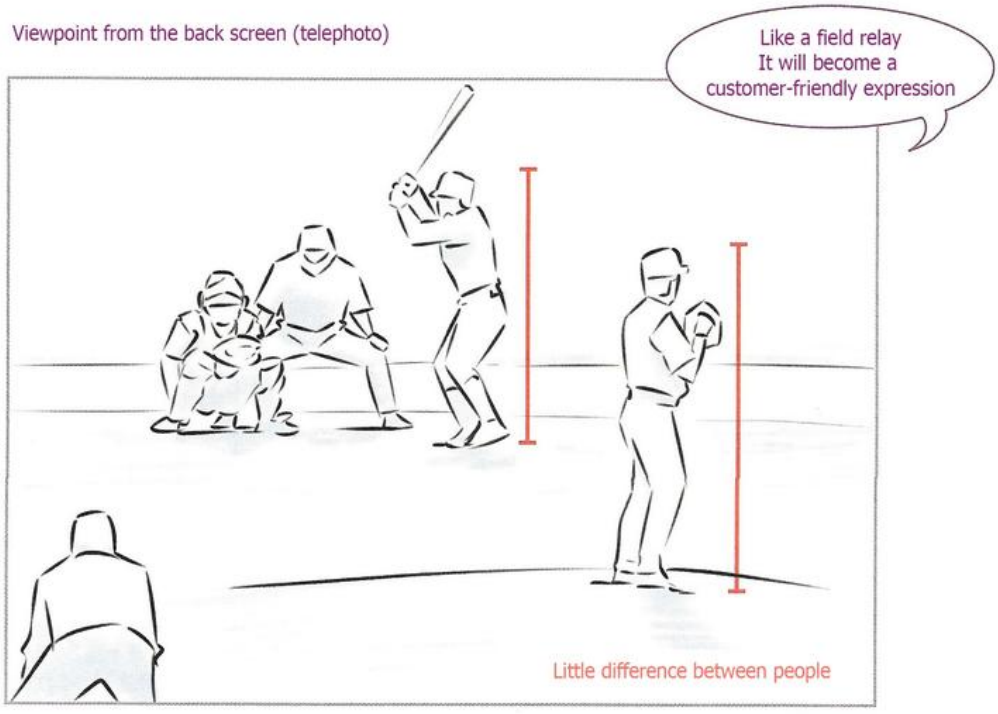
The appearance changes with wide angle and telephoto

Even in the same scene, depending on the location you look at,
let's look at the example below of the baseball stadium.

Viewpoint from mound (wide angle)



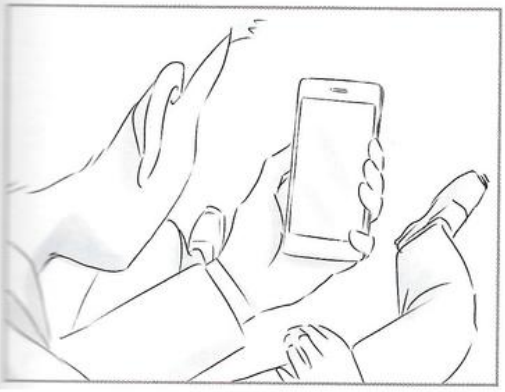
Viewpoint from the back screen (telephoto)



Subjectivity and objective expression

By using two angles and telephoto, you can draw different expressions.
Please draw in reference to the example below.

Look at the smartphone (subjective)



The head is large, the foot is small,
and the difference is small.
It is a subjective picture as if you were looking at it

Family trust (objective)

The effect is seen as watching or
observing this family third-partyly

Boxing (subjective)

It has the effect of emulating the person
in front as if you were being scolded

Road (objective)

There is not much difference in the size of the car due to perspective,
it is an expression of objective situation explanation

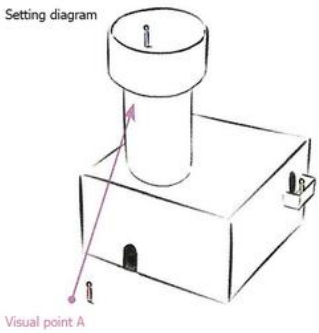
5-3

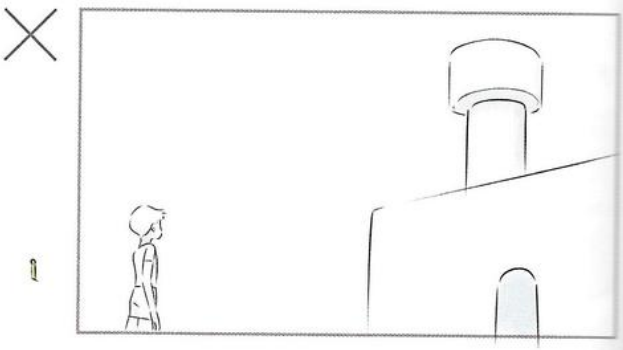
"Layout" and "Eye Guidance" to learn with water tower and people

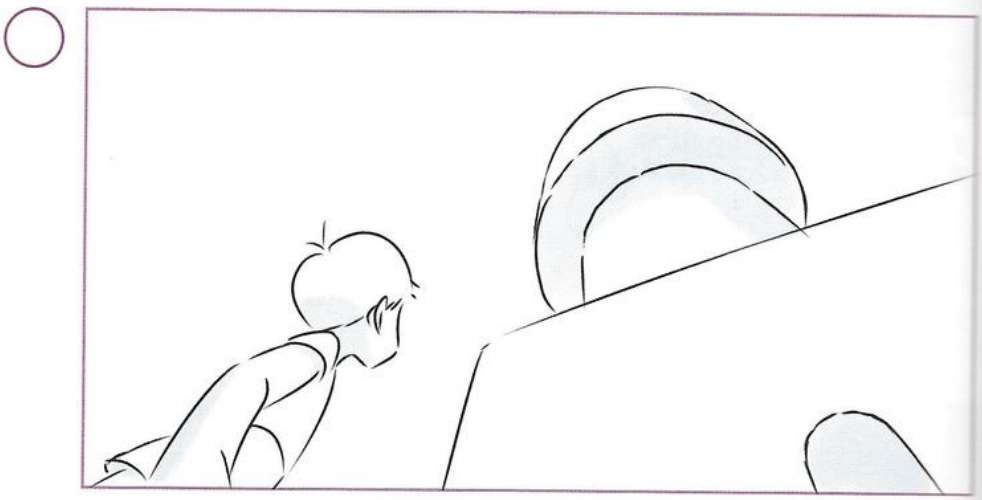
Let's learn about layout and gaze guidance. Layout is the placement of the object to draw in a frame. This is also at the same time creating the word guidance of the eyes. In this section, as an example, we will consider how to arrange things like water towers and people of different sizes with respect to the frame to make it easier to see.

With attractive layout

The lower two pictures depict a person and a water tower from viewpoint A. You can see that the lower picture is more powerful and attractive than the upper picture, but this is due to the difference in layout between the person and the water tower. Let's look at the configuration on the next page.

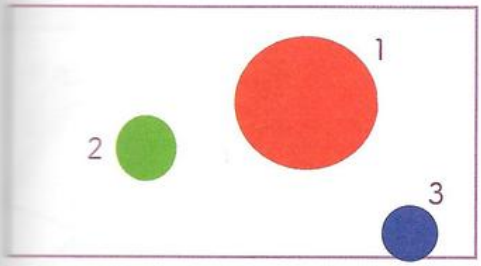




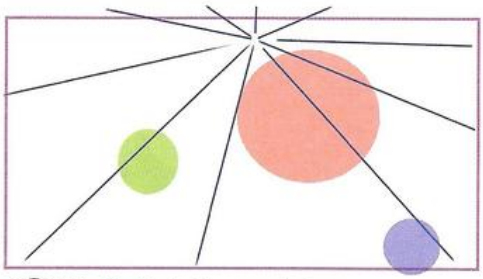


Layout configuration procedure

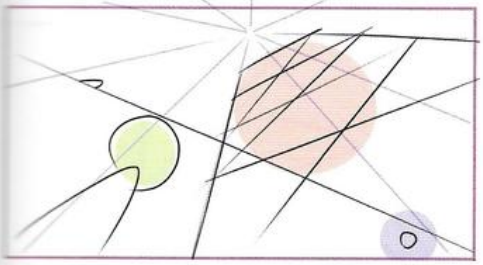
Let's look at the steps of creating an attractive layout with reference to the view from Mage's viewpoint A. More layout is a layout in which the guidance of the eyes is smooth, the ones you want to show first, the ones you want to see ... and the eyes move naturally in order.



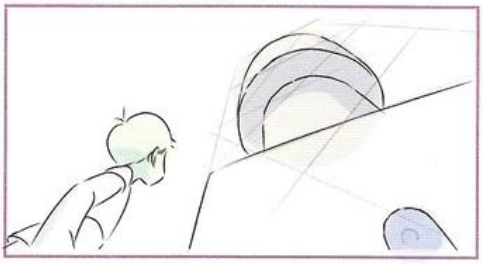
① Place the object you want to show first larger near the center, and the next one you want to show smaller than the others, otherwise smaller



② Take the Atari of the purse that arrangement is established. Here we take the vanishing point slightly above the water tower



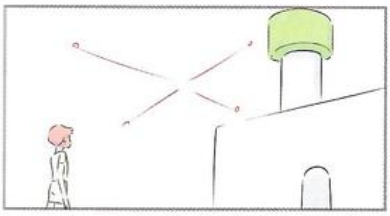
③ Take into account the size of the entrance, such as the invisible part outside the frame and take overall consistency



④ Completed drawing details of people, buildings etc.

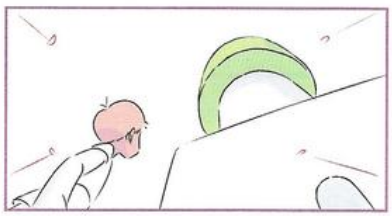
Compare the differences between layouts

×



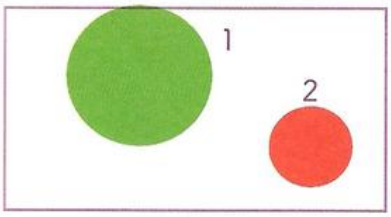
The object I want to draw is vague and my eyes are dispersed

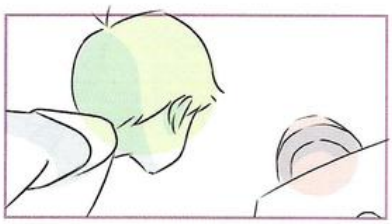
○



Using the margins around, eye guidance became smooth

When replacing the relationship between large and small



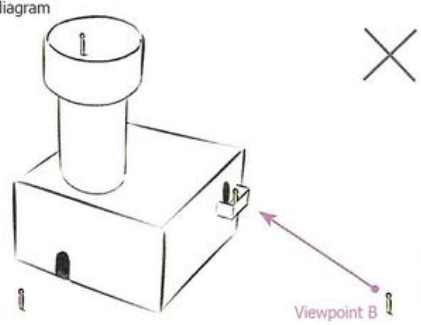


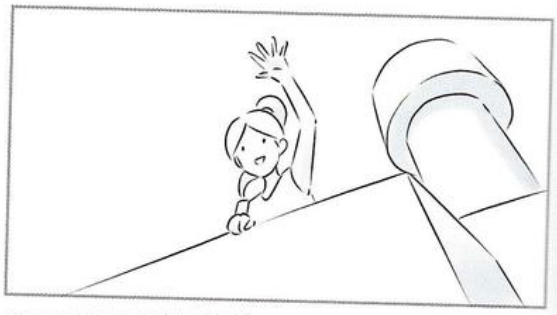
When the layout of the relationship between the water tower and the person is interchanged, the person becomes the center and the meaning of the picture changes.
By changing the viewpoint in this way, you can change the size and make free expression

Balance against the frame to arrange well

Now let's think about the picture seen from the viewpoint B.
The picture above has left a margin on the left of the person.
Arrange in a balanced way to avoid unnatural margins.

Setting diagram

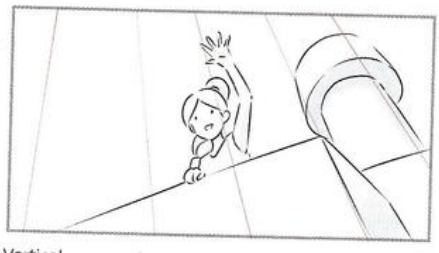




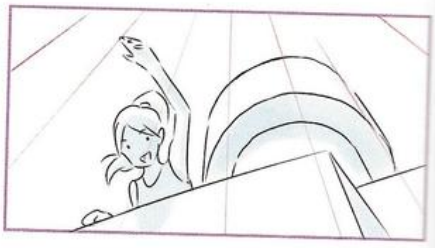
The margins are too big and sad

If the vertical perspective is asymmetrical

The picture on the left is that the camera is not horizontal but slightly inclined.
In a stable configuration, let's keep in mind that symmetry is the theory,
as shown on the right. If the scene is blinding, such as when a girl falls off a balcony,
it may have an asymmetrical layout.



Vertical perspective is asymmetrical

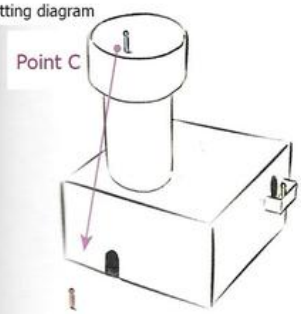


A symmetrical layout
results in symmetrical

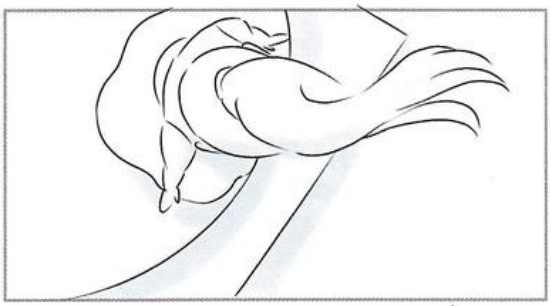
Express height

It is a composition that looks down from the place.
At the angle of the third picture, the shape of the building is vague and the height can not be transmitted.
On the other hand, in the picture below, the height is expressed by the compression at the lower part of the building and the contrast between the person and the entrance.

Setting diagram

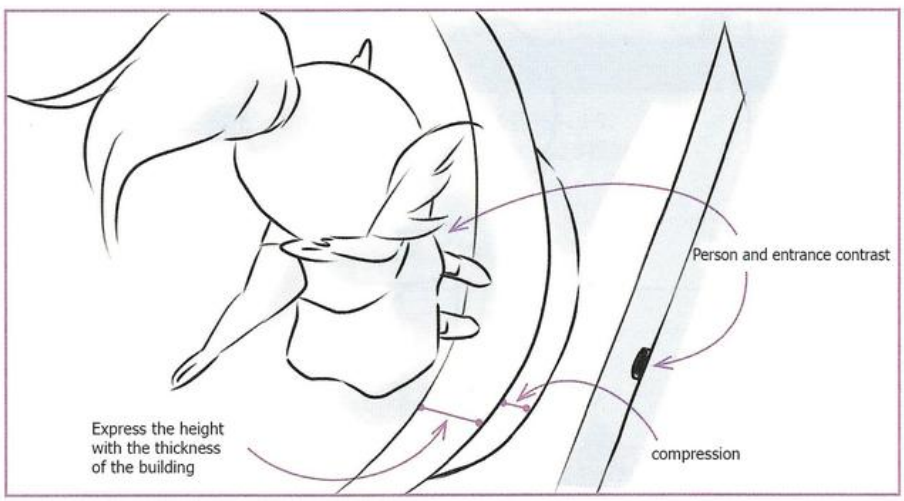


×



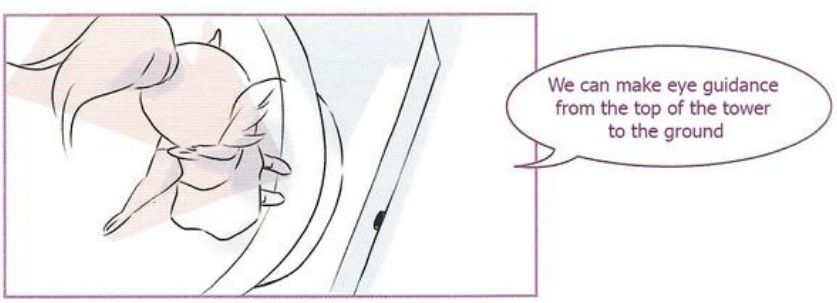
The building looks flat and the height is not transmitted

○



Make eye guidance by silhouette of body

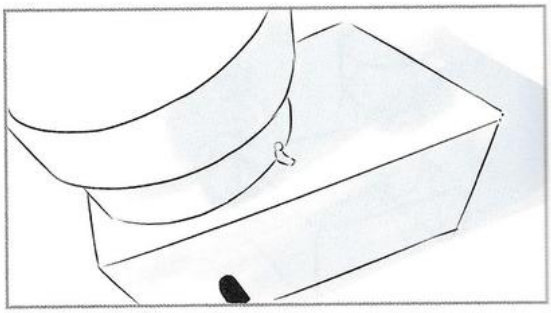
This form allows you to create eye guidance throughout the body.
People close to Nimela have clear and complex silhouettes, so draw them so that you can see the position of your hands and feet.

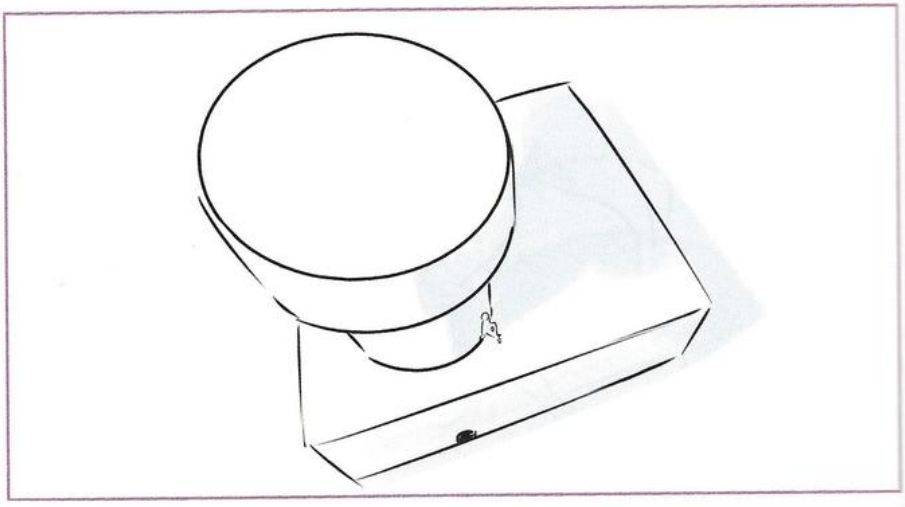


How to draw a water tower

If the three-dimensional structure of the building can not be drawn well,
first look at the front view, the side view, the top view, etc.,
and try to grasp what the overall ratio is in a plane.
Focus on the size of the tower relative to the overall height and what is at the center.

The top of the tower is too thick for the whole building,
and the top and bottom of the tower are not consistent.
Also the entrance is not in perspective

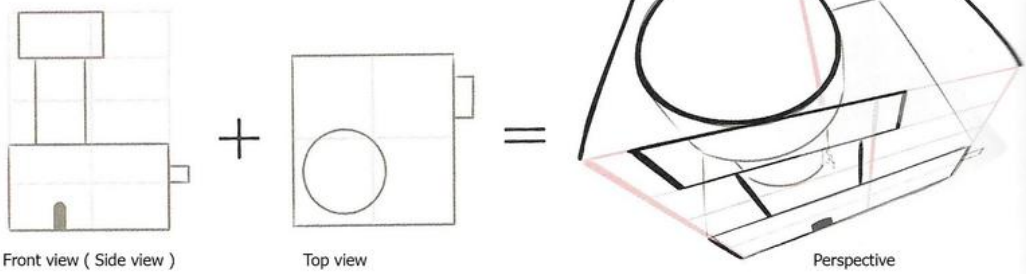




An example in which the building body, the upper part and the lower
part of the tower are aligned, and the berth is drawn correctly.
The margins of the four sides are a guide to the tower

Understand the plane and draw a solid form

If you think in three dimensions from the front view (side view) ります。
+ top view, there is no mistake.
Make sure to always grasp the plane if you get lost.



Front view (Side view)

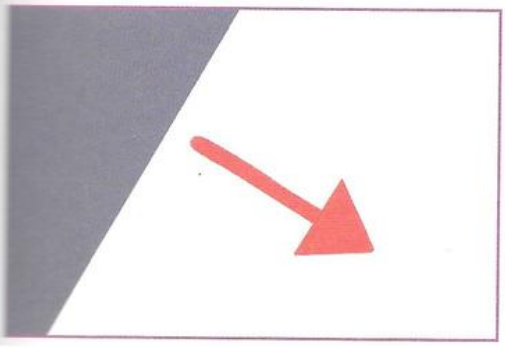
Top view

Perspective

Other eye guidance methods

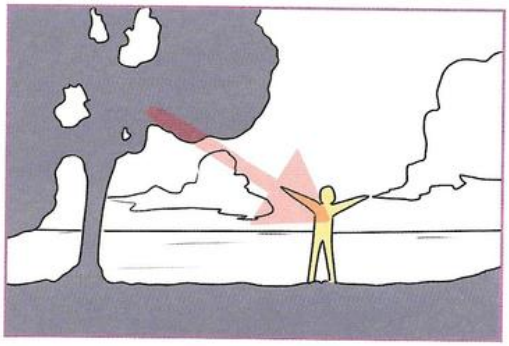
There are several ways to create eye guidance other than the ones mentioned above.
Please try the following example for reference.

Light and dark



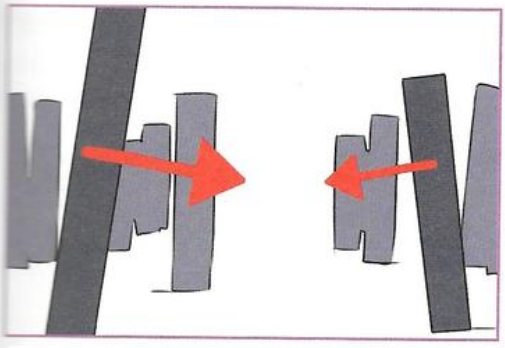
By the use of simple light and dark
As in the pic above, the eye line is guided

Backlight



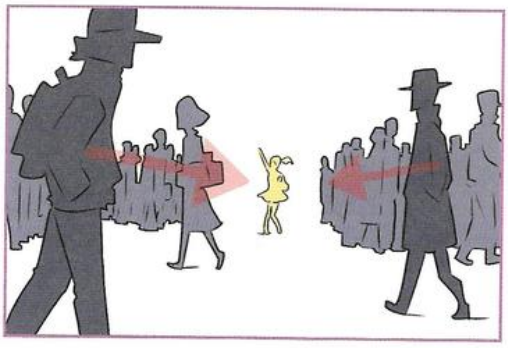
Design to look at the person by light and dark

Eighth character



It is easy to guide eyes toward the center when it is pinched

Gap with mob



Mobs (crowds) can be arranged in a single block,
and you can guide your eyes by creating margins
around the characters you want to show

5-4

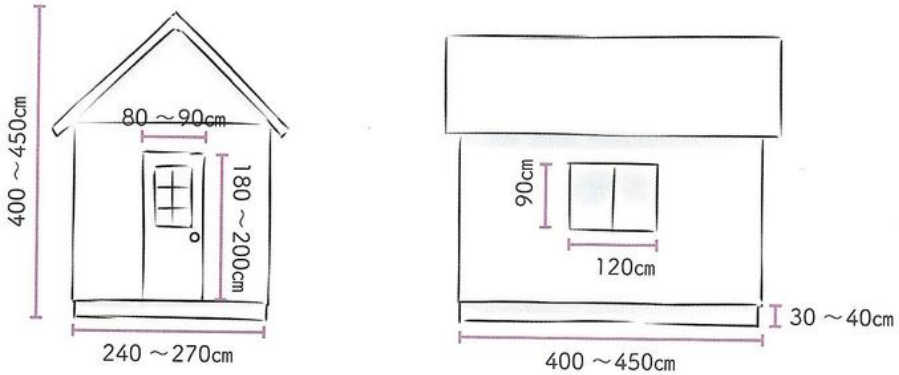
Spatial representation and layout

Draw things and people

Buildings, rooms, cars, etc. The "things" used by people are all based on the size of people, so if you draw things and people, you should always be aware of the relationship with people In the book, let's draw various things and people while keeping this point in mind.

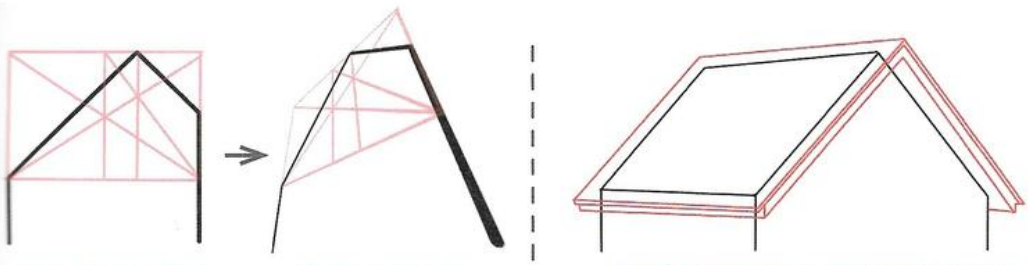
Draw a house x people

First of all, let's grasp the scale feeling of the hut (here, about the size of a prefabricated one). The entrance (door) of the cabin is sized so that people can easily go in and out. The height of the foundation (concrete part) of the building is about 30 cm to 40 cm from the ground. Although the width and height of the building itself vary, it looks like a cabin when drawn based on these



How to draw a three-dimensional roof

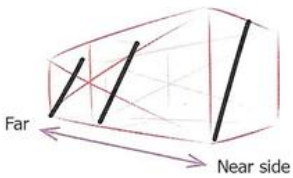
Before drawing in three dimensions, let's first grasp what is the cross section in a two-dimensional view.
Then I will put it on perspective. At that time, please be aware of the thickness of the roof.



Grasp the cross section

Put on the perspective

Three-dimensionalized in consideration of thickness

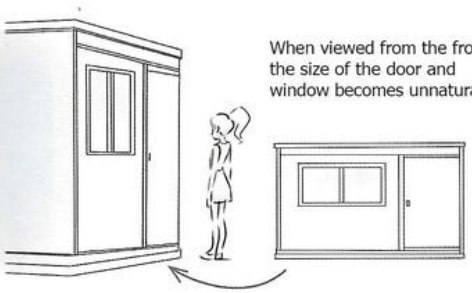


Also note that when the roof
gets into perspective,
the front slope becomes tight and
the back slope becomes loose.

Compress the sides

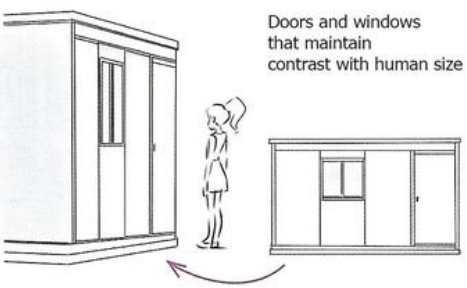
When drawing the side of the building from an oblique angle, be sure to compress
the side properly so that the entrance doors and windows do not become unnaturally wide.
Let's be conscious of the front view in the palace, and think about
what will happen when perspective is attached to it.

✕ Insufficient lateral compression



When viewed from the front,
the size of the door and
window becomes unnatural

○ Correct side compression



Doors and windows
that maintain
contrast with human size

Give the building a sense of weight

When drawing a construction site, you will feel a sense of weight if you draw it as rooting on the ground. Let's draw consciously.

✕

Rounded corners
weaken the feeling
of contact with the ground

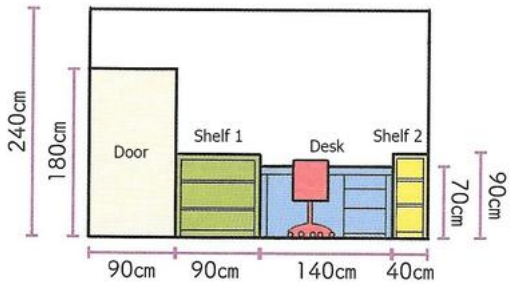
○

The soaring shape enhances
the feeling of grounding and
gives a sense of weight

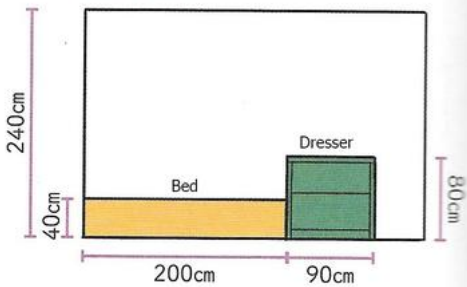
Draw a room x people

To draw a room, first grasp the plane and cross section, and put it on the perspective and think.
The following example shows typical room and furniture dimensions.
Please draw a room at various angles while referring to it

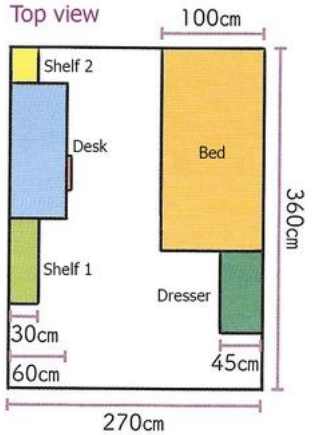
Side view 1



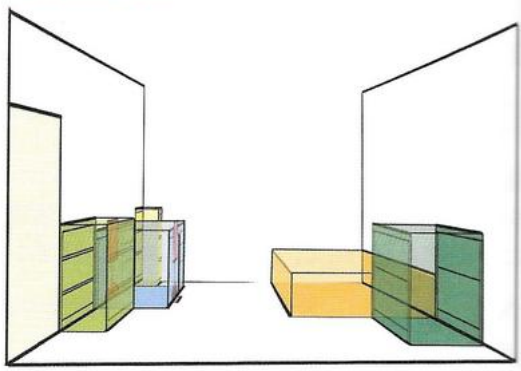
Side view 2



Top view



Perspective view



Let's measure the size of your own room!

Let's add people to the room

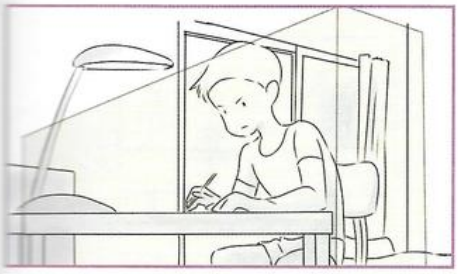
Tips for drawing work shop well

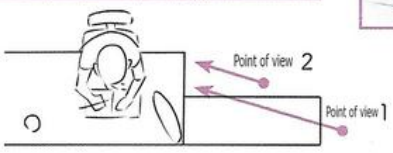
Based on the three-bage setting, let's also keep the following three points to draw a room well.

① Be aware of the angle of view

Point of view 1 "Baleta" state where the backstage is seen. If you want to shoot in telephoto in a movie, etc., you may move the set and shoot

Point of view 2 Because it is fairly close when viewed from the front of the bookshelf, the perspective difference is large and the entire screen is distorted



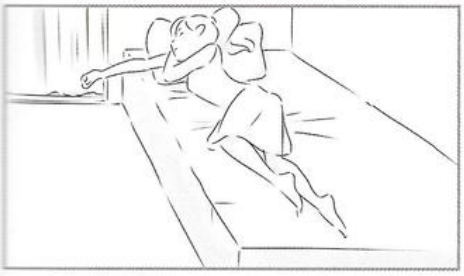


② Be aware of the relationship between the desk and the person

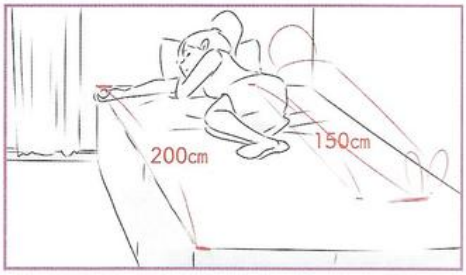
✕ The desk is too wide for accessories to reach

○ Desks and accessories are placed on the premise that people use

③ Be aware of the relationship between bed and person



✕ The person is too big for the bed

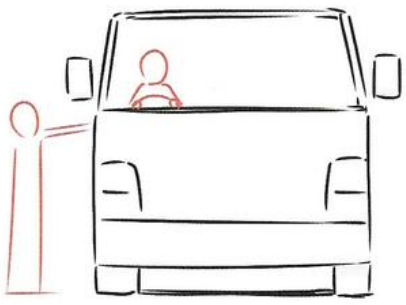


○ Capture the contrast between the bed and the person in a fully stretched state and pose from there

Draw a car x people

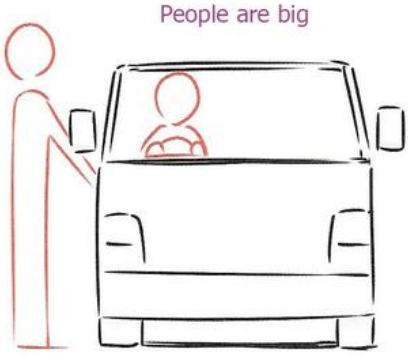
Even with the same shape, it will be completely different depending on the size of the person standing next to it. Let's first learn the contrast with people as well as the shape and details of the car

People are small



Looks like a large truck

People are big

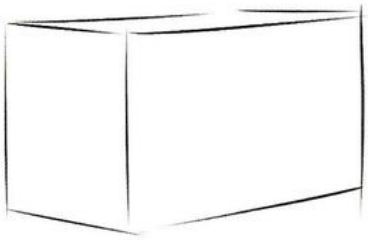


Looks like a small light truck

How to draw a car

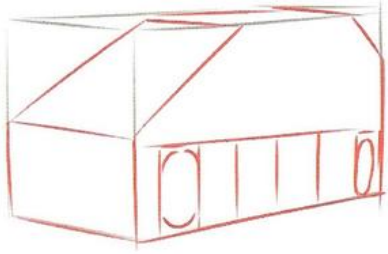
Follow the steps below to draw a car. In step 1, referring to the chair example described on page 104, draw different figures according to the distance from which you are looking at the car.

①



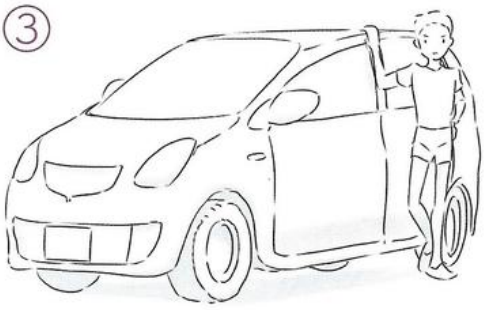
Capture by car → box and place on rough space
(if there is little distortion of Perth from a distance)

②



Cut the box to make it more specific.
Don't forget the contrast between the whole car and the tires. Sports cars have large tires, minicars have small tires

③



I draw details in a way that is conscious of three-dimensional left-right contrast. Mirrors, doors, and windshields are drawn with a sense of size that is assumed to be used by people

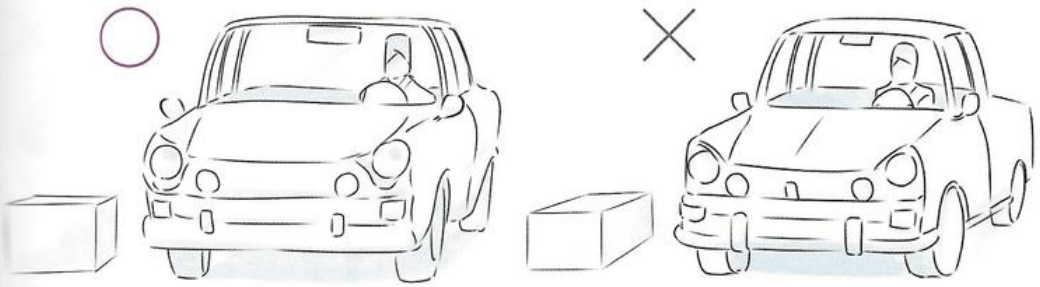
When viewed from near

Note that the way in which it looks like 3D,
such as the tire behind can not be seen by compression

Tips for drawing a car well

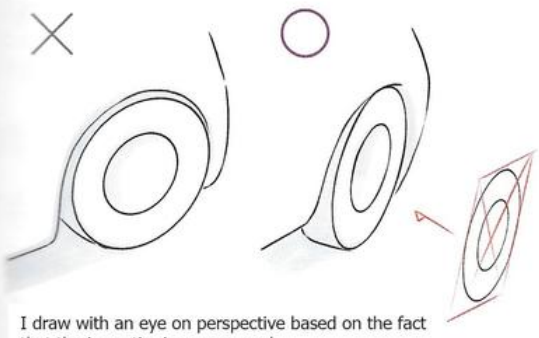
As other points, please draw in consideration of the following points.

① Vehicle side compression



Compress the sides so that the front and back of the car are not too long.
It is easy to understand the correct form if you think in a box

② Inner tire compression

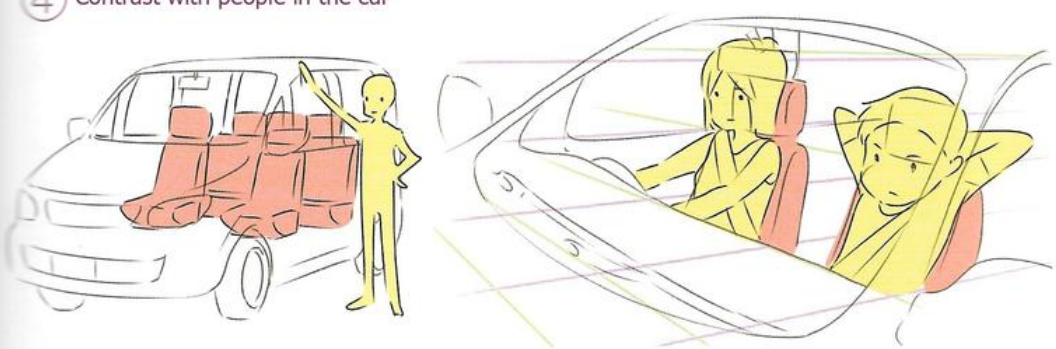


I draw with an eye on perspective based on the fact that the inner tire is compressed

③ Be aware of the car's face

It is easy to get balance if it draws in the face of a person like light = eye, bumper = b

④ Contrast with people in the car

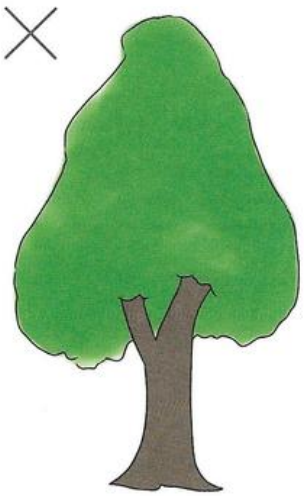


Think against the person, such as the size of the seat and the size in the car, such as the size in the car, so as not to be unnatural even if a person sits down

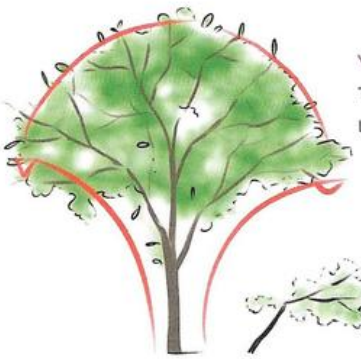
Draw tree x People

Trees seem to be difficult to draw because they change shape depending on the age and topography, but they can be made to have characteristic features by their contrast with human beings and forms. Let's draw various trees while observing familiar trees.

Drawing different tree



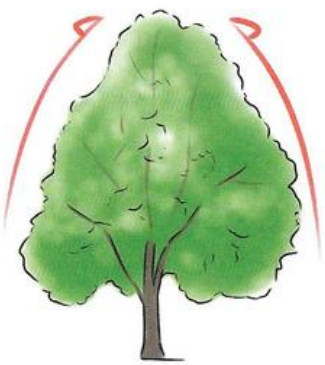
The example on the left does not know what the trunk is too thick and the branches is inside the leaves. I can not print with your image, observe the reality and draw the like like the right picture



Young trees

Thin trunk and branches

Less leaves



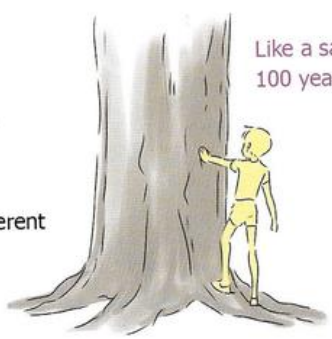
30 years old trees

Slightly Thickertrunk and branches

It's full of leaves.

Differently tree in contrast with people

Young trees



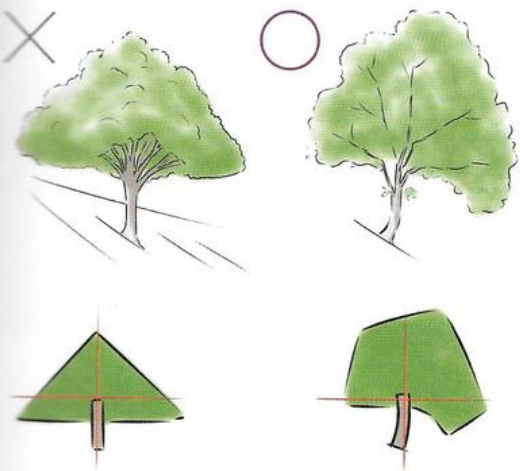
Like a sacred tree
100 years old tree

Even the same tree looks different depending on the contrast with the person

Tips for drawing trees well

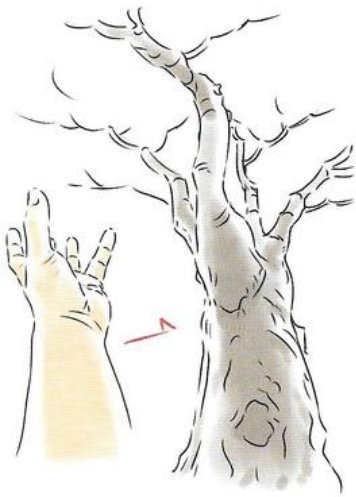
In order to draw a tree naturally, please be especially aware of the following two points.

① Draw without symmetry



There are not many trees that grow symmetrically in the natural world, so it looks natural when drawn apart. It is easy to understand if you think in a simple form like the lower part

② Capturing stems and branches in three dimensions



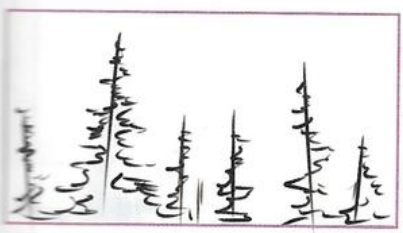
To draw a tree in three dimensions, you should consider your hand as a trunk or branch and be aware of the space between the branch in front and the branch in the back

Expression by unnatural form

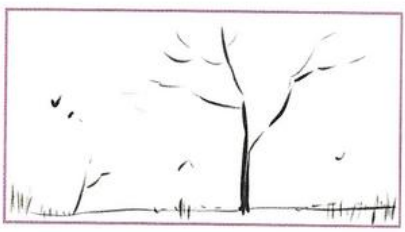
By changing the form of the tree, various expressions are possible.
Please use it according to the image you want to use.

Rounded form. Image of warmth of hardwood, pleasant atmosphere, space of fairy

A form like a willow tree.
Spooky image that evokes ghost



Spiky form. Images of coniferous cold, severe weather etc.



Dead tree form.
Desolate and lonely image

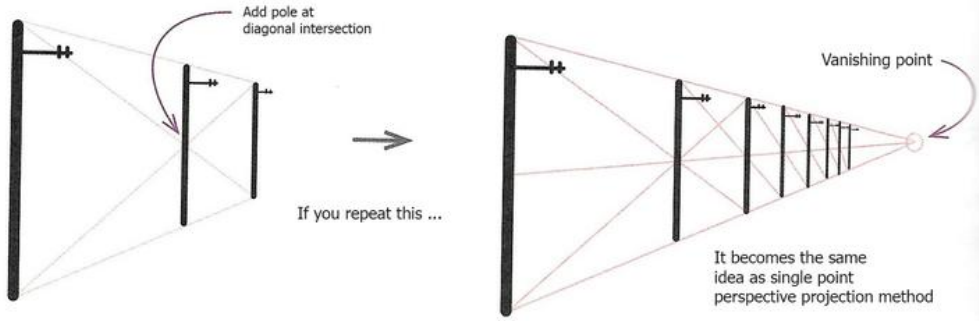
Draw space freely with "Space Beat"

"Space beat" is a coined word of the author. I'm calling a way to create a space by placing a certain large object in a manner that cuts the beat towards the back. By drawing with space beats, you can create space independently without relying on perspectives. Here, let's start with the basic idea of spatial beat, including differences with perspective drawing.

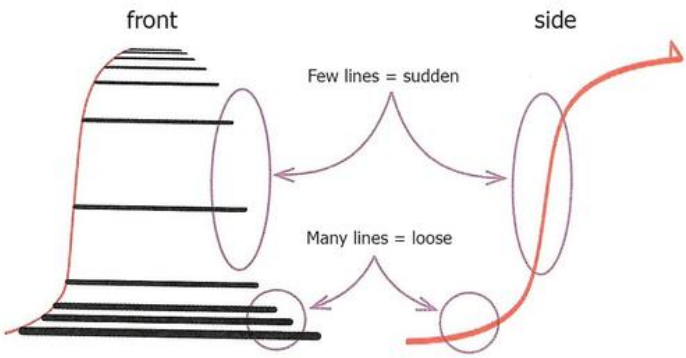
Preparation for drawing with space beat

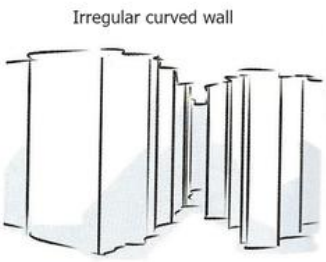
Draw a plane

For example, when the same size is lined back toward the back like a telephone pole, it is possible to draw a continuous space while keeping the perspective by dividing equally at the diagonal and taking the intersection. This is toward the vanishing point It is possible (right) to go through the "one-point perspective" method of drawing a perspective line (right).



Draw a curved surface

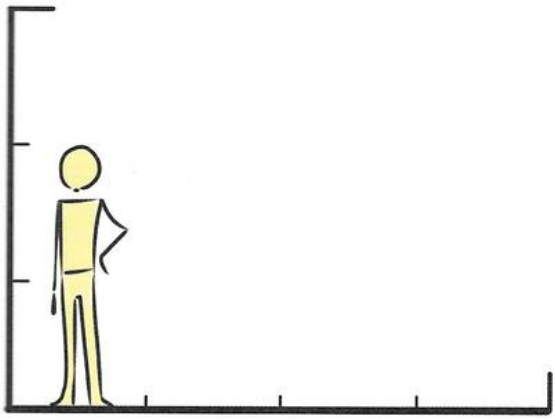




In the spatial beat, a curved surface can be represented by the density of lines (interval difference). If you want to draw a surface in perspective, you will need multiple vanishing points. This can also be applied when drawing 3D rock walls and skirts (page 49)

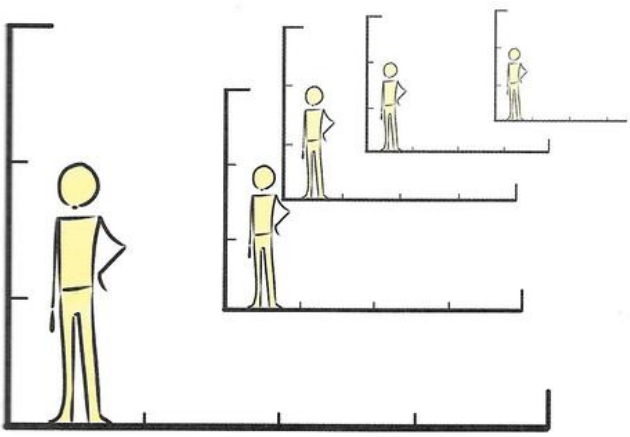
Draw in space beat

Let's draw the space where the person is in using the beat of 3.
You can draw the space freely in three steps below



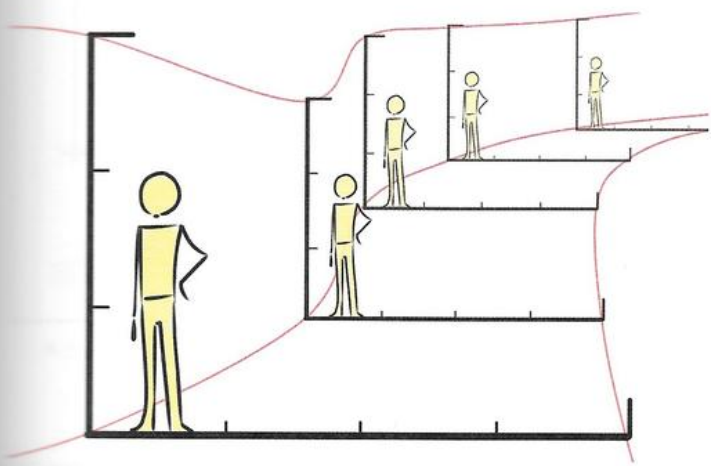
① Draw a cross section

Draw an L-shaped cross-section,
drawing two sides,
such as a floor and a wall,
and a road and a pole,
contrasting it with a person



② Line up the cross section

① Arrange the cross sections drawn in.
Place smaller as you go back



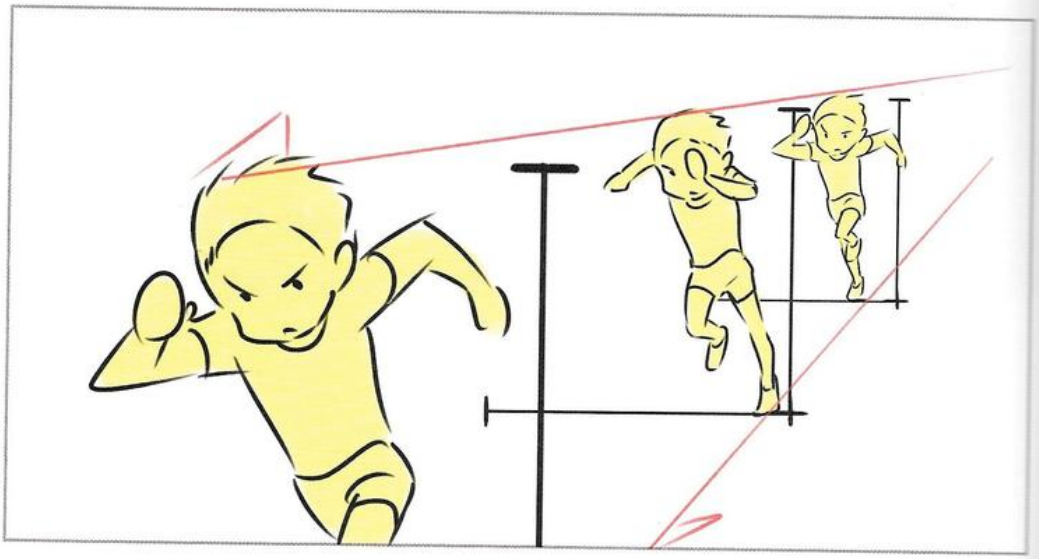
③ Connect the lines

② You can create a space based on people
by connecting the ends of
the cross sections drawn in

Place people based

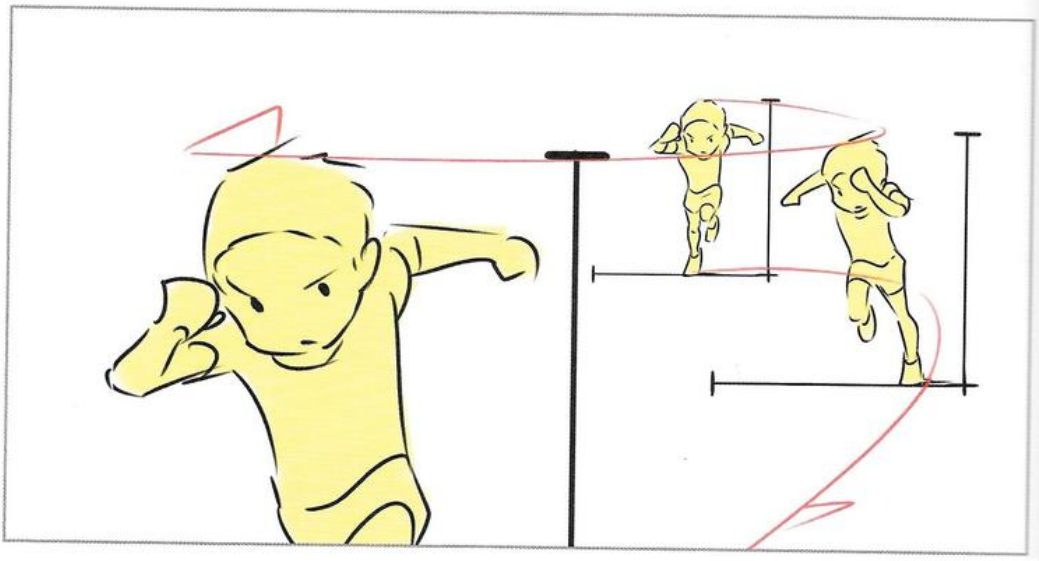
You can use space beats to lay out based on the movement of people.
This is one of the major differences with perspectives.
Let's compare the following two pictures.

When drawn in perspective (perspective goes first)



Placing the person in line with the perspective line extending towards the vanishing point results in a linear, boring motion

When drawn by space beat (person first)

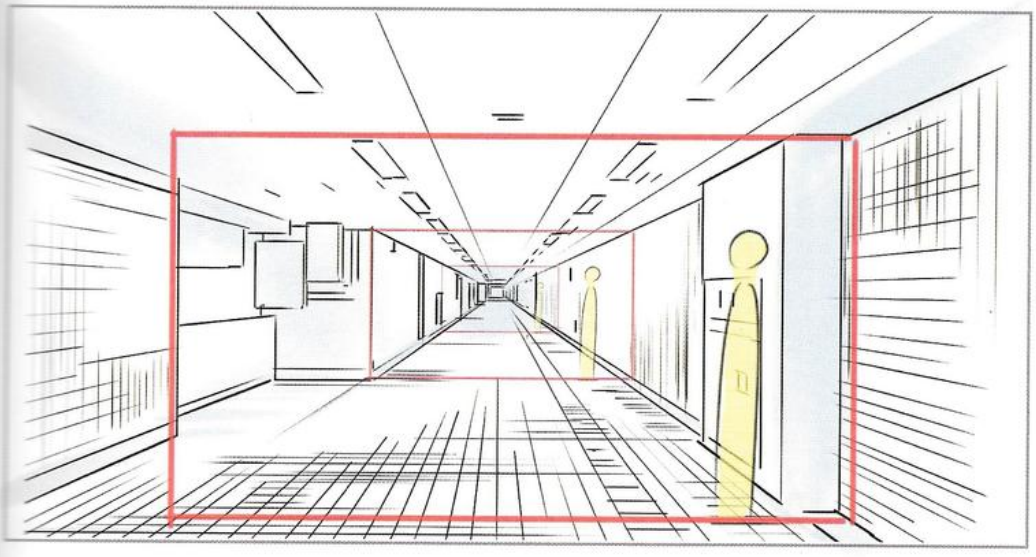


A well-placed person can be placed, and based on that, space can be designed based on which a rich trajectory can be drawn and the movement is lively

Make a cross between three

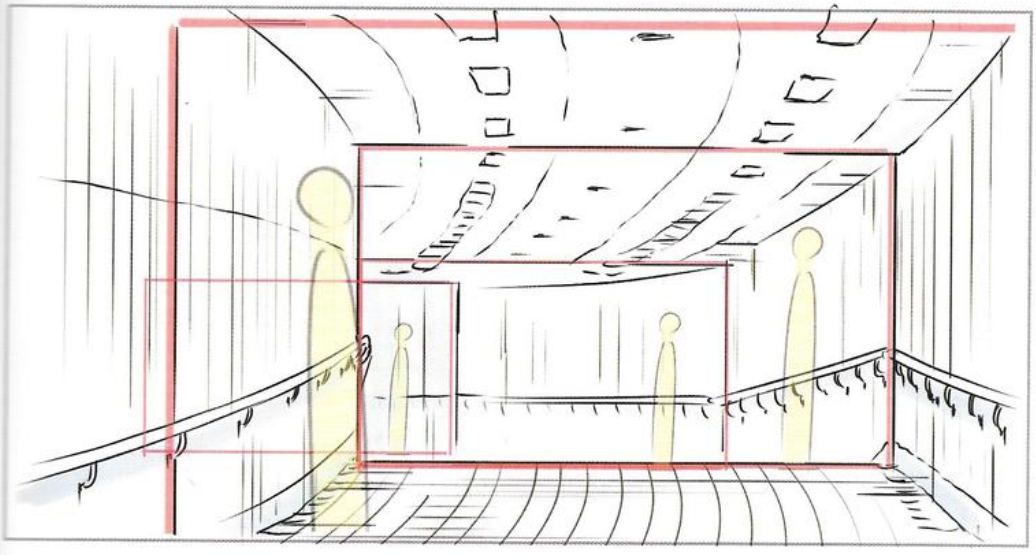
Spaces with floors, walls, and ceilings at the top, bottom, left, and right,
such as the east lower and walkways, are drawn with a space beat based on the cross section.

If you can draw in both perspective perspective space beat



If it is the space of the same cross section, draw to the back with a fixed square.
Be careful not to break the aspect ratio of the square on the premise of contrast with human beings

When space beat is easier to draw

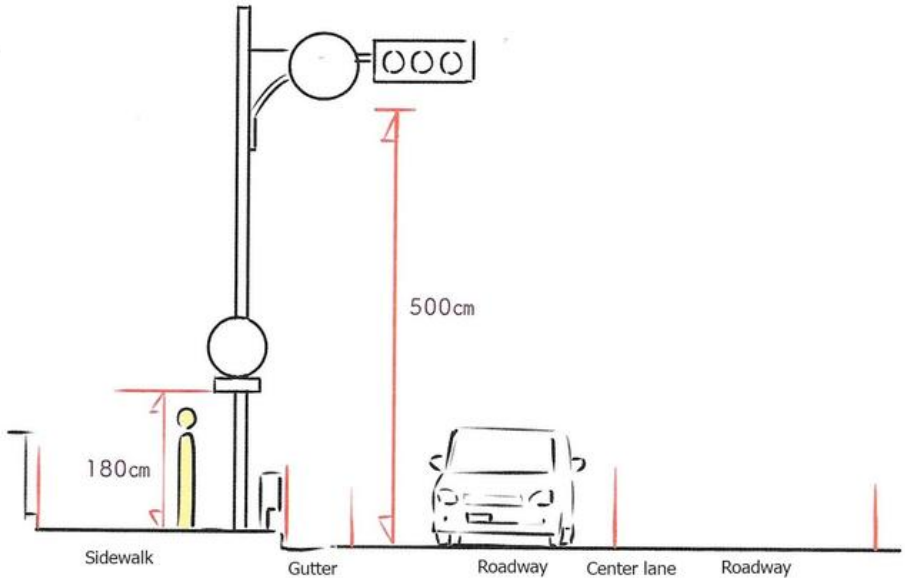


Since the space beat creates space by the cross section of "person pace",
highly versatile expressions such as up, down, curve can be made

If you think that cars are for people to drive, and roads are for cars to travel, it can be said that roads are for people to use. First of all, grasp the contrast between people and roads firmly in the state of the cross section, and make a beat on the back in the procedure on page 129.

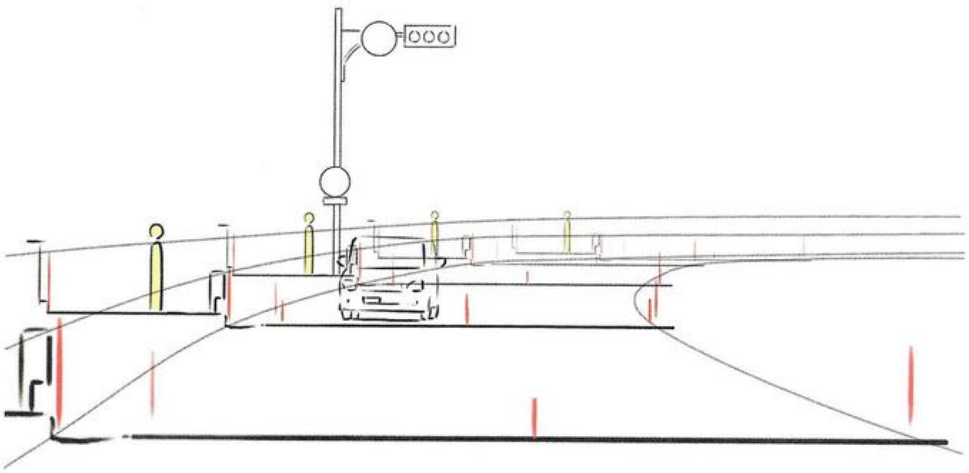
① Draw a cross section

Contrast with people on the basis of traffic lights, signs, etc., and adjust the sense of scale



② Pile up

Shift the cross section side by side in the front or back

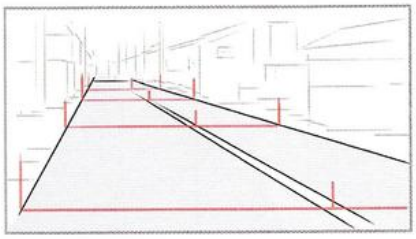


③ Draw details and fill in the space

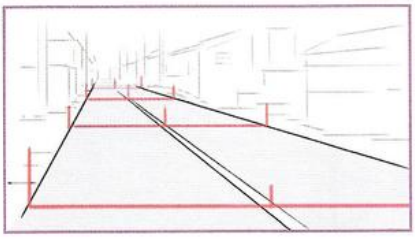
② Fill in between the cross sections lined up and complete

Tips to draw the road well

Note the position of the center line

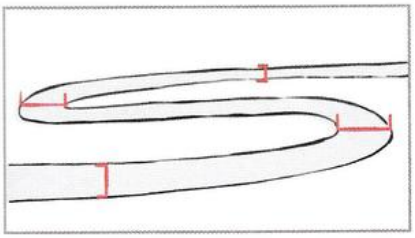


The central line is off the middle of the road.
Example of not being able to keep the width wide so as to be aware of radiation of perspective projection

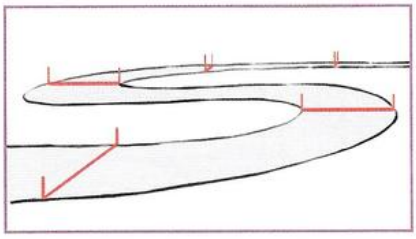


Draw a fixed cross section side by side (see page 131)

Keep the road width



The perspective is not considered, and the road width can not be kept

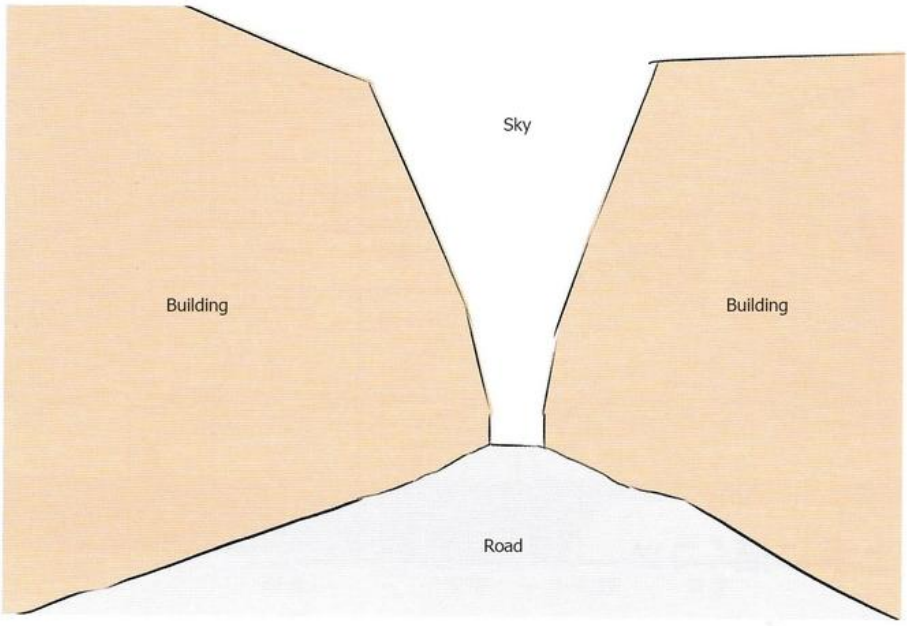


Consciously draw perspective compression on the front and sides

Even when drawing a city, let's first hold the contrast with people firmly.
There are many things such as buildings, telephone poles, signboards, shutters,
outdoor units of air conditioners, etc. that are fixed in size and can be used to compare with people.

① Divide the area roughly

Roughly divide into sky, buildings, and roads.
At this stage, be aware of the overall composition and guidance of eyes



② Pile up

Match the height of the building and people, and the size of the left and right

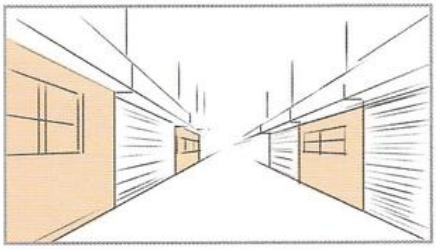
③ Draw details and fill in the space

Fill in between the cross sections lined up and complete

Tips that draw the city well

Compress the sides

×



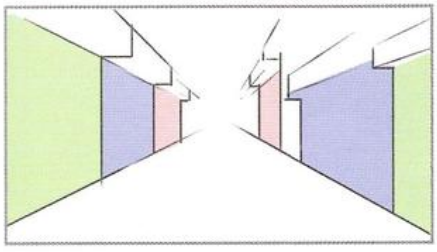
The walls and windows you see are too wide

○

As we are standing in the middle of the road,
we can not see the side ahead three cases,
the section is more visible

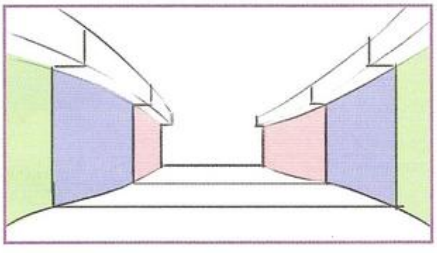
Match the left and right buildings

×



An example in which only the perspective of radiation
is distracting and you are not aware of the sense
of size on the left

○



Align Left and Right
Sizes with Equal Distance Layer

Draw nature and people

At first glance, in the natural world it seems that there is nothing of a certain size.
However, unless it is a primary forest, such as Hoshiyama,
some human beings are added in some form like artificial forests and roads,
and trees with similar ages are dense. By contrasting these plants with people, nature can be drawn with spatial beats.

① Draw a cross section

Draw a cross section with reference to the width of the road (allowing light trucks to pass), etc.
while keeping in mind the contrast between trees and people, grass and people

② Overlapping

① Overlay the cross section while enlarging or reducing it.
At this time, I draw it thinking about how I would like to place people.
Express perspective with color shading and dark light

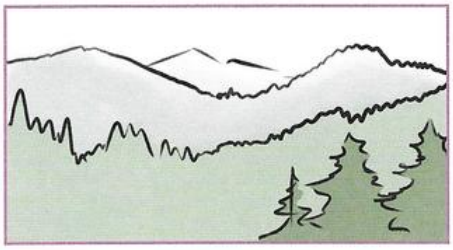
③ Draw details and fill in between　　Fill in between the cross sections lined up and complete

Tips for drawing nature well

1. Space baton relay

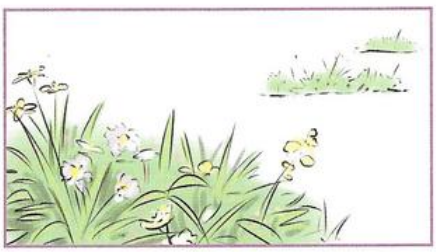
When the grass is so small that you can not see it,
switch the standard of contrast to a large tree

2. Mountain perspective



The jagged of the silhouette of the mountain is more complex
when close and straighter when far away

3. Flower perspective

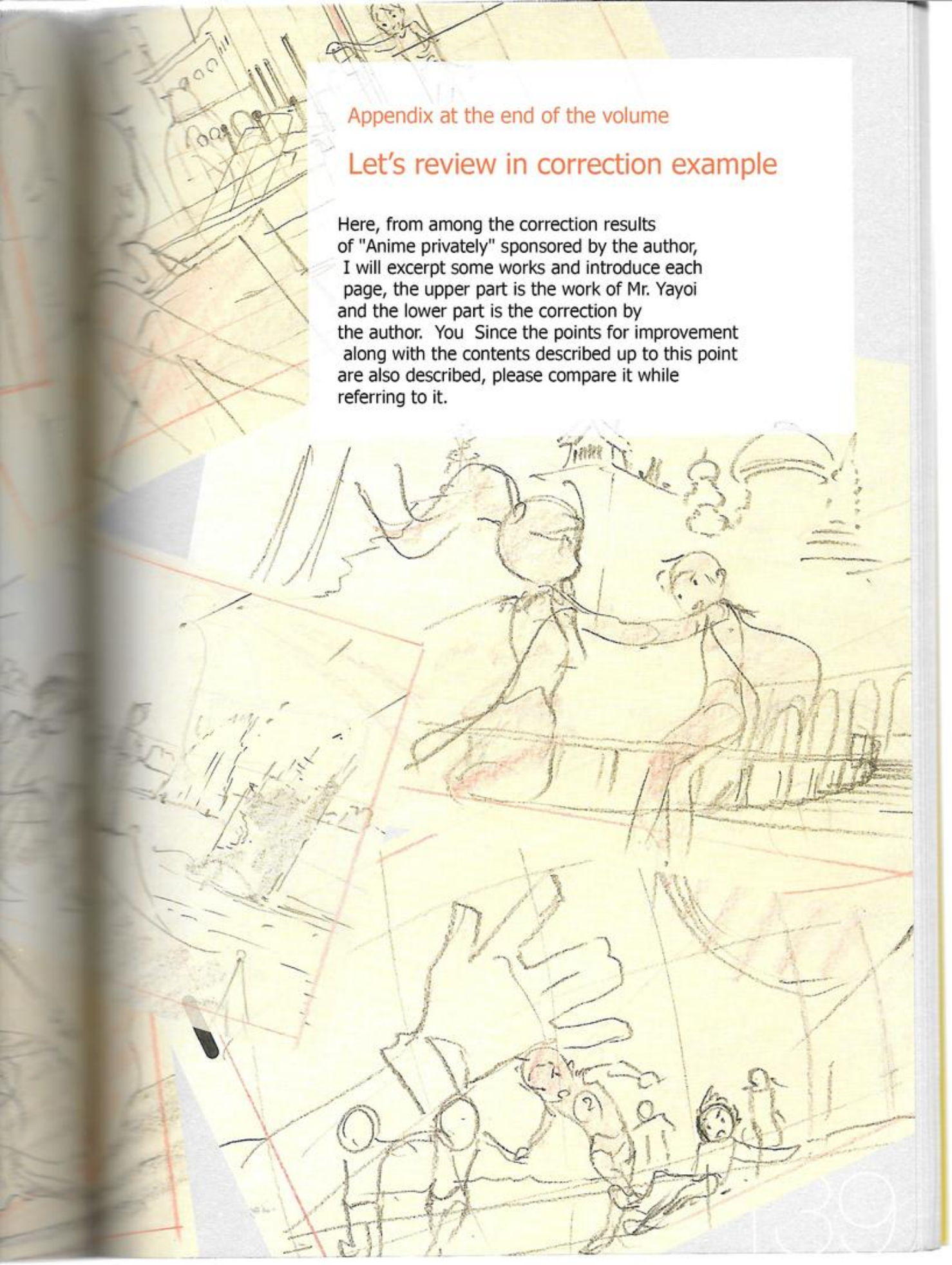


The nearby flowers are three-dimensional and form different angles,
and the back is a flat silhouette

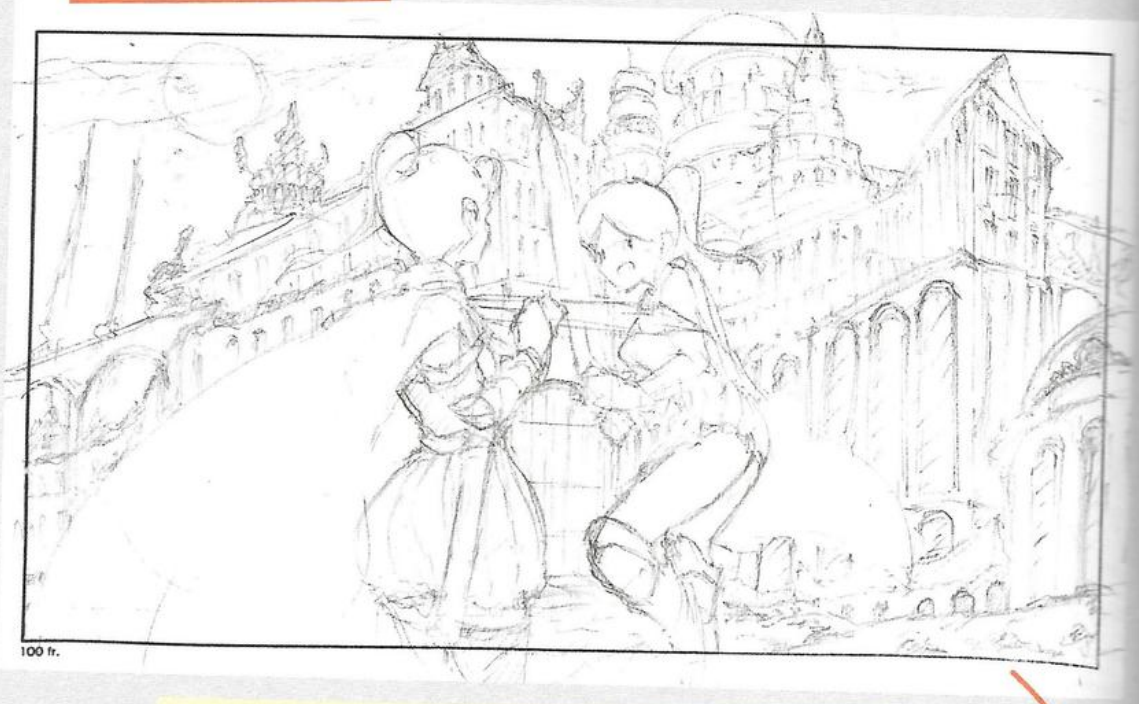
Appendix at the end of the volume

Let's review in correction example

Here, from among the correction results of "Anime privately" sponsored by the author, I will excerpt some works and introduce each page, the upper part is the work of Mr. Yayoi and the lower part is the correction by the author. You Since the points for improvement along with the contents described up to this point are also described, please compare it while referring to it.

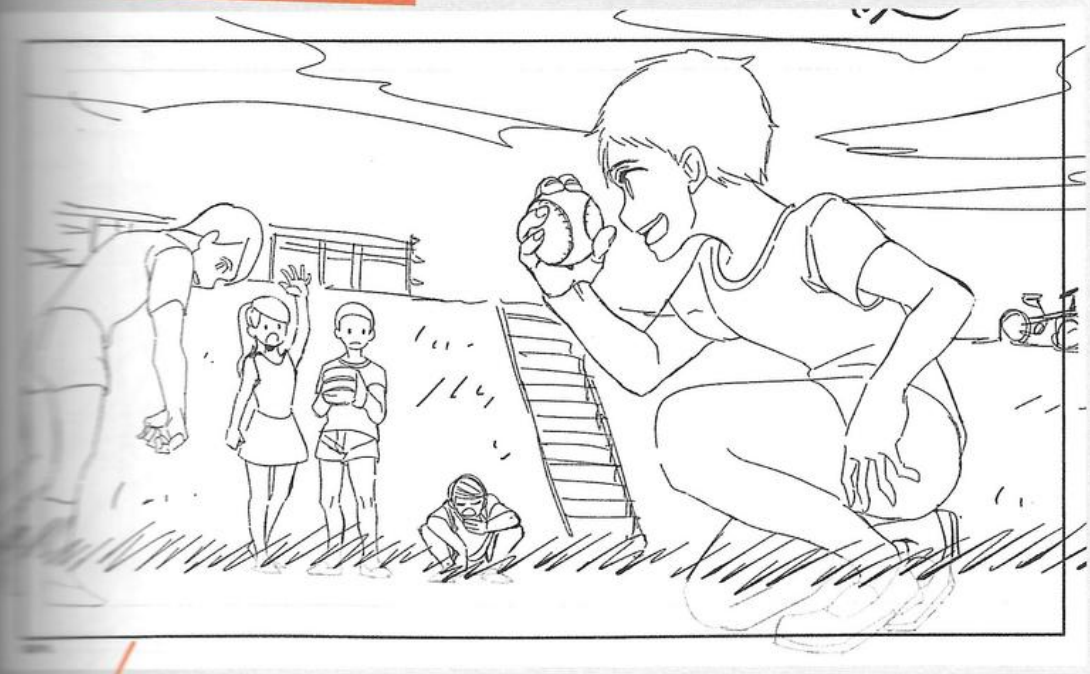


Correction Example • 1

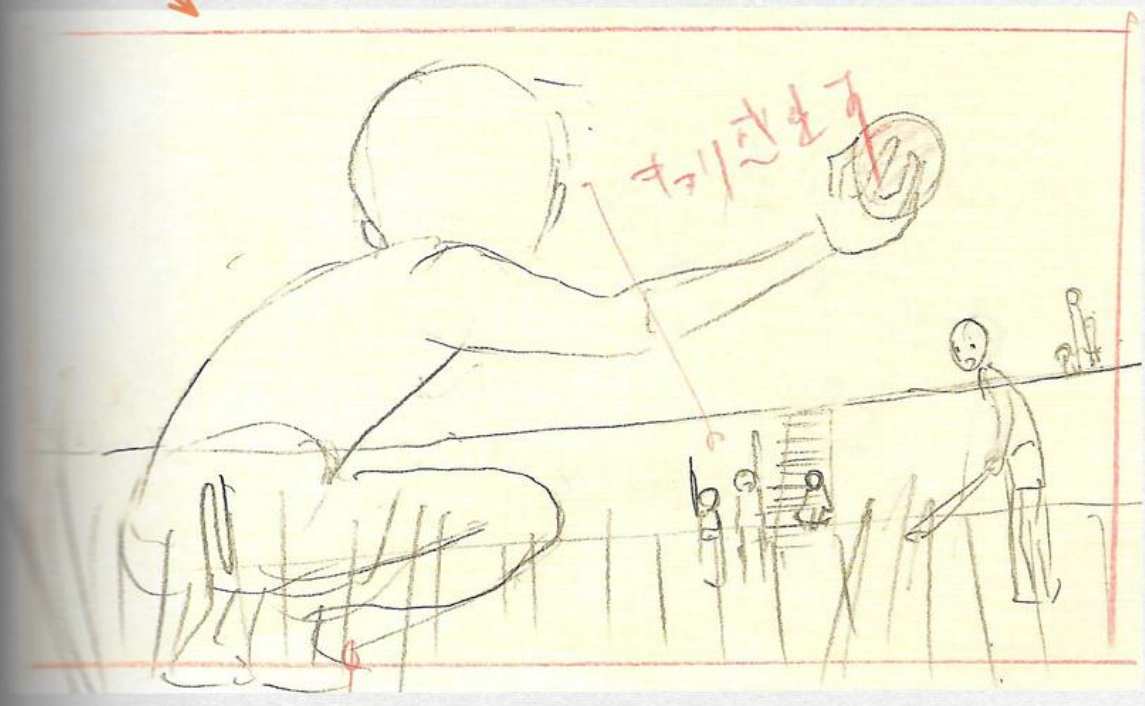


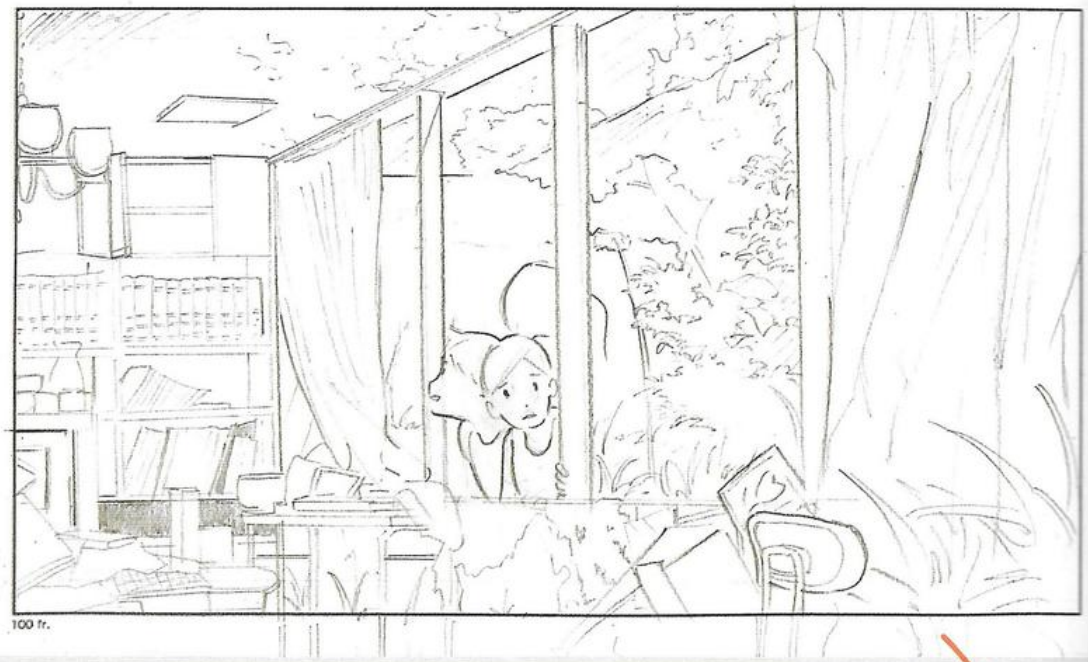
If you place the person you want to show in the main (especially the face) slightly lower than the frame and make a layout that takes advantage of the space, the shape of the building will be clear. Also, by giving two people a big and small difference to give a sense of perspective, and expressing the directionality with the stairs, you can create eye guidance. By doing this, you will know what you want to convey.

Correction Example • 2



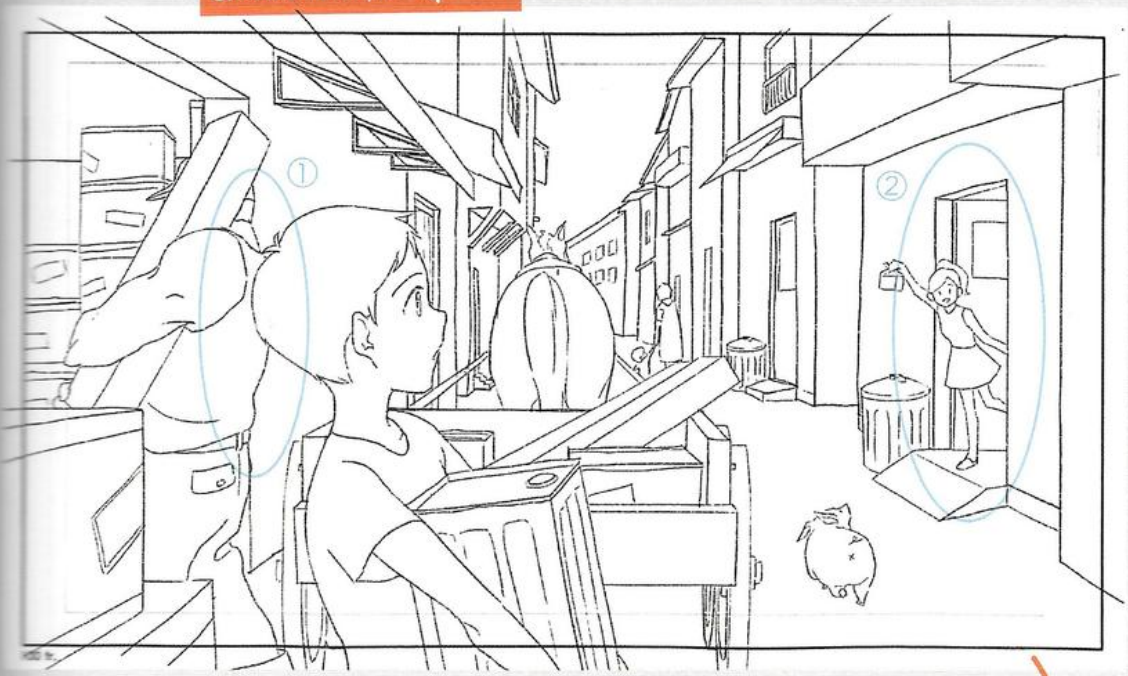
If it is the picture of the subjectivity seen from the person in front, it will be good to express it in the wide angle (page 112). The grass in the foreground is taller, and the person and bank in the back draw a little smaller.
It is effective to draw the angle with an angle. In addition, the sky is shown more widely, the eye can be induced by placing the ball in that space, and it will be expressed as shouting "I have a ball!"





It is also one way to change the angle to see the whole room so that the situation is clearer. Debris falling on the floor is not drawn finely one by one, and it is easier to see if the ones on the front are clear and the ones on the back are roughly drawn as a block. In addition, you can look at the situation itself by dare not show the expression of the person, and you can empathize with the same eye as the person

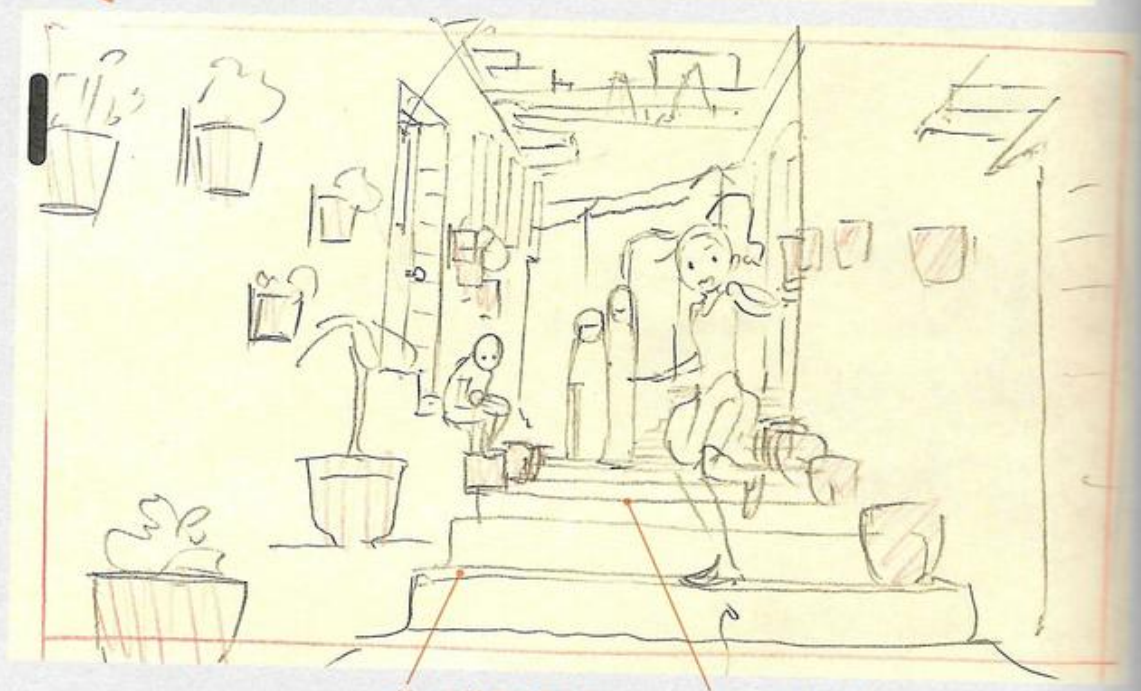
Correction Example • 4



As the girl is calling a boy, the boy's face should have turned to the back.
If you do so, the eyes of the two will fit (see page 110).
If you do not overlap the silhouette of the left person and the boy,
It makes it easier to look at the relationship between the two (top 1).
Remember to compress the building side (girl's entrance, top 2) and the ground plane of the carriage

Correction Example • 5

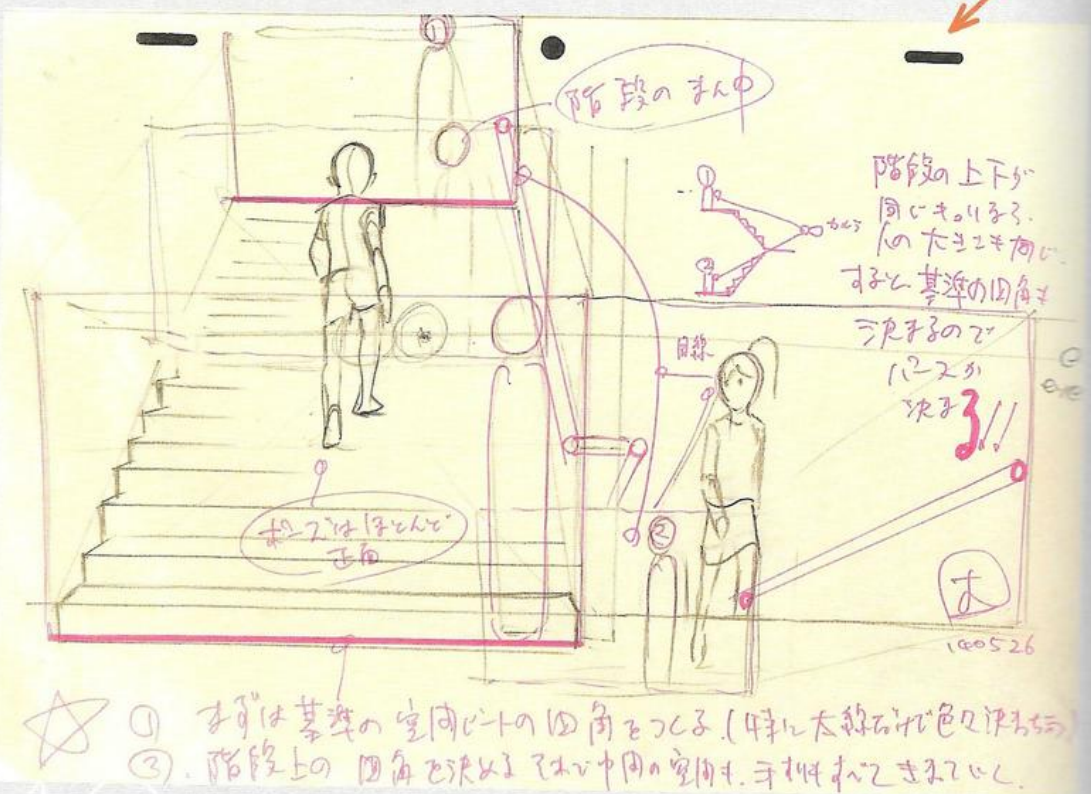
When running down stairs, the body is not straight but a half body (top 1) (see page 83).
In the case of the flowerpots on the wall (if they are lined up at regular intervals),
the depth can be expressed by drawing more and more intervals as you go further.
Be aware of the compression of the bottom of the flowerpot (top 2).
If the stairs are lower than the eye level, you can see the step surface (upper surface of the step),
and if you draw above the eye level so that you can not see the tread surface, you will get a sense of depth



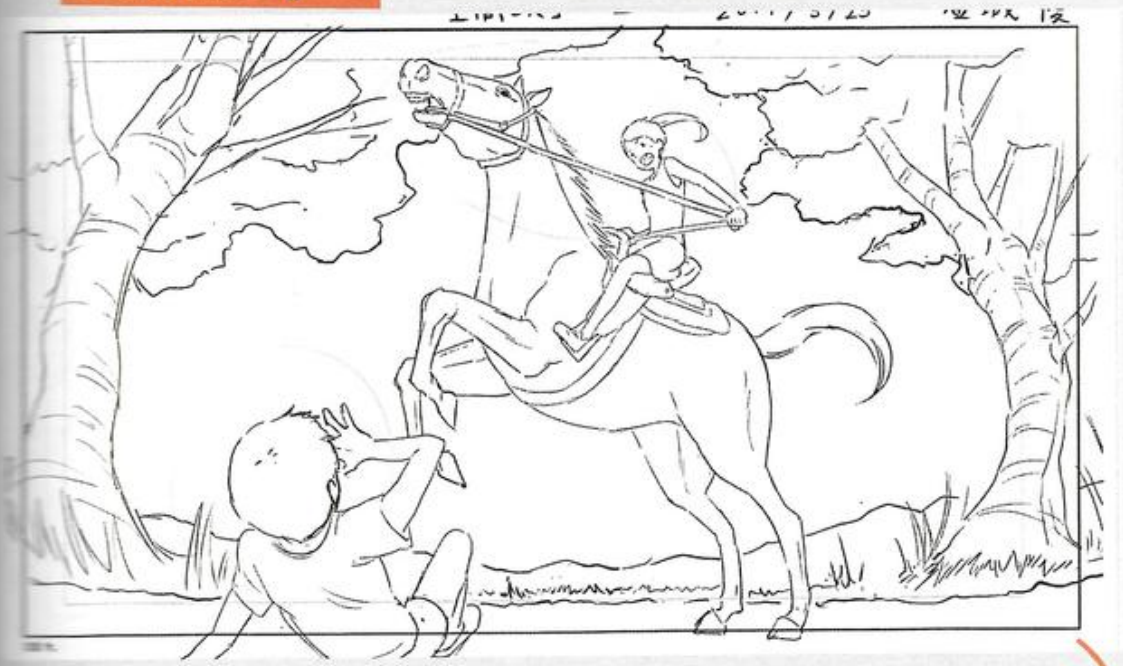
Correction Example • 6

In the picture above, the note appears to be too large for the desk (above 1)
Keep your desk and the things around it in the correct size while comparing with people.
The buttocks should be aware that the part in contact with the seat surface of the chair will collapse (top (2))(See page 102).
In addition, if you sit on a chair with a natural posture, you will feel somewhat lean-back (See page 107)

At first we understand the cross section of the stairs firmly.
And the upper and lower floors also keep the cross section. I understand the distance of the upper and lower floors from the viewpoint position in the figure seen from the side, and imagine the sense of distance.
Don't forget to compare handrails and stairs with people



Correction Example • 8



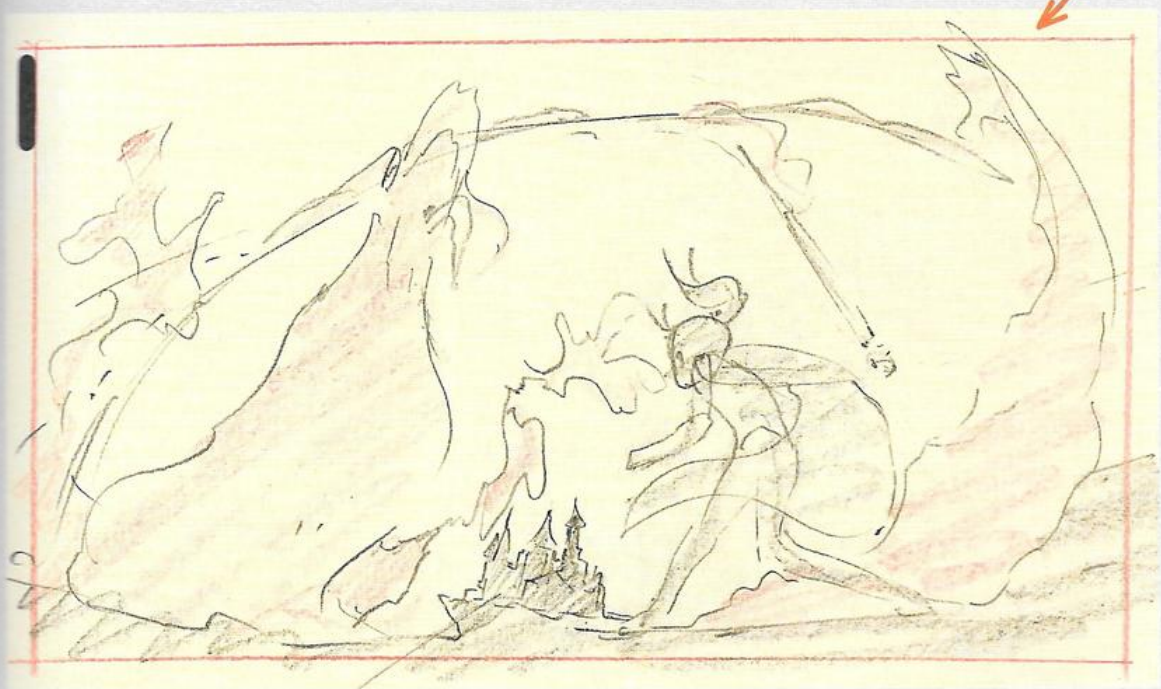
The difference is that the size of the tree or the person is different in the foreground,
and drawing from the boy's point of view with a static angle will be a dynamic expression.
At that time, if you draw the grass on the front specifically, the force will increase.
In addition, I make a space in the upper part to look at the face of evil, and also use eye guidance (p. 119)
by the shade of color

Correction Example • 9

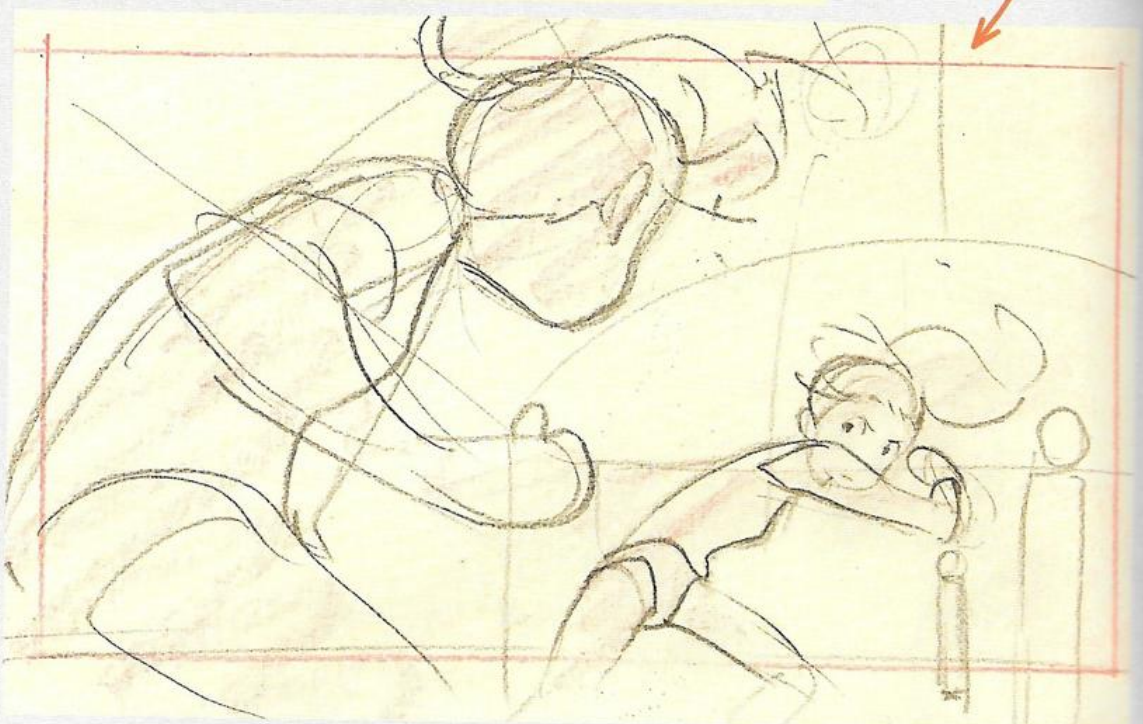
If it is an expression such as "immediately before the destruction of the earth", let's express a more sad feeling.
The receiver is the best expression by not showing the expression.
Imagine. In addition, let's arrange it in the center
of the frame so that two people can see it in the main.
"Effects such as buildings and splashes can also be used for eye guidance

Correction Example • 10

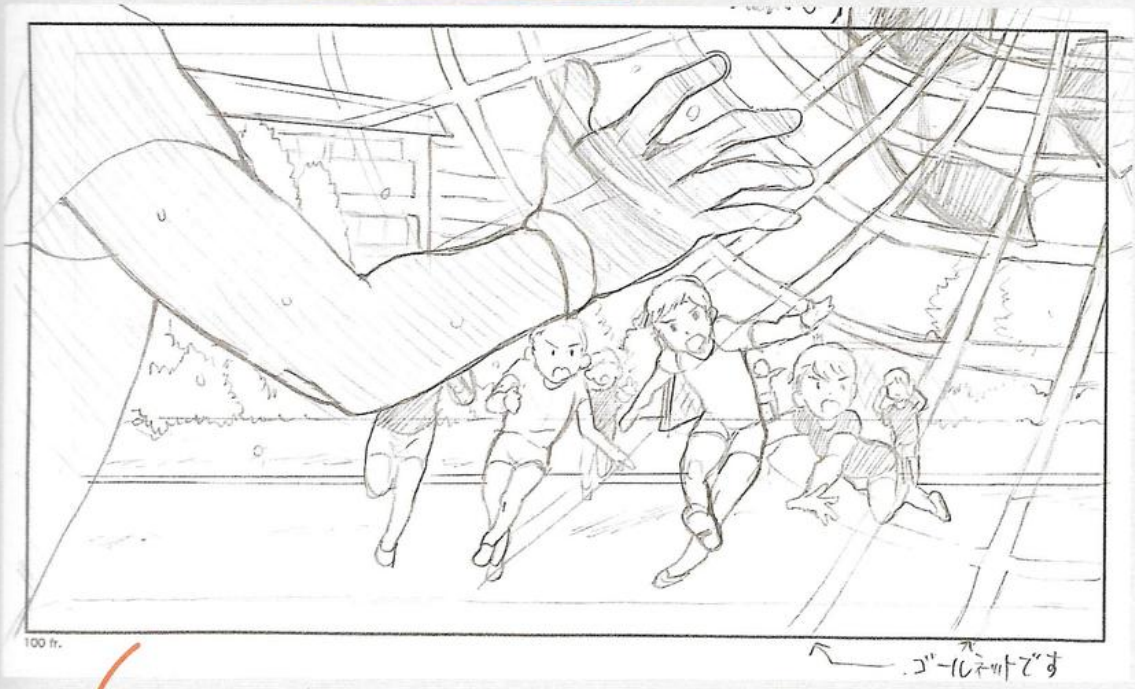
Let's arrange it so that the setting of "protagonist to confront the enemy" becomes clear.
The effects of the flame can be reshaped freely and can be used for eye guidance.
In addition, center on the destination castle and let's express it as being blocked by the enemy



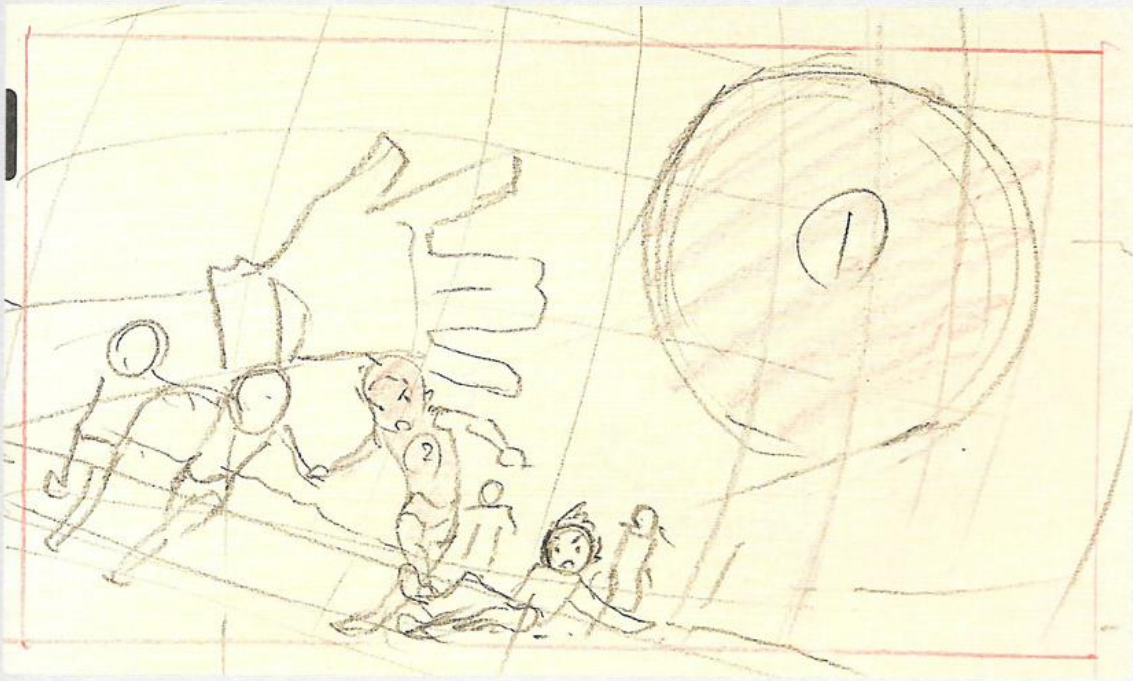
The expression that you want to show is too high in the frame
Nothing happen at the bottom frame
By making a person in front larger, it creates an arc on the screen
Promotes eye guidance to the person behind (see pages 114 and 115).



Correction example • 12



As the person's face and the ball are the main ones, center them on the two (see page 115.
In addition, the expression with the movement that the goal keeper was scored by
the movement of the defender by putting the hand of the goal keeper on the character)
Because it is a one-cut action, it is also effective to tilt the camera (see page 116),
making the back building smaller by the wide angle and not getting in the way of eye guidance



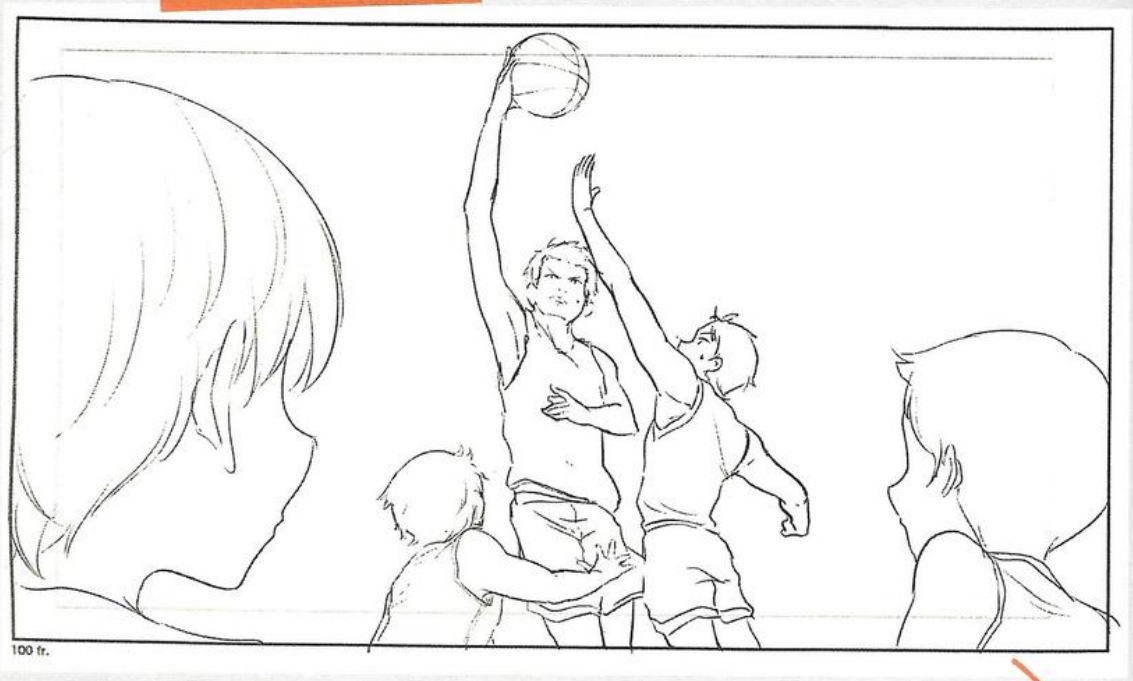
Correction Example • 13

The background is finely drawn and the height of the artistry can be seen.
In order to create an atmosphere, let's make the person bigger,
turn around and add an action that is looking for something or is lost.
You can also create a smooth eye guidance by creating a space ahead of your eyes

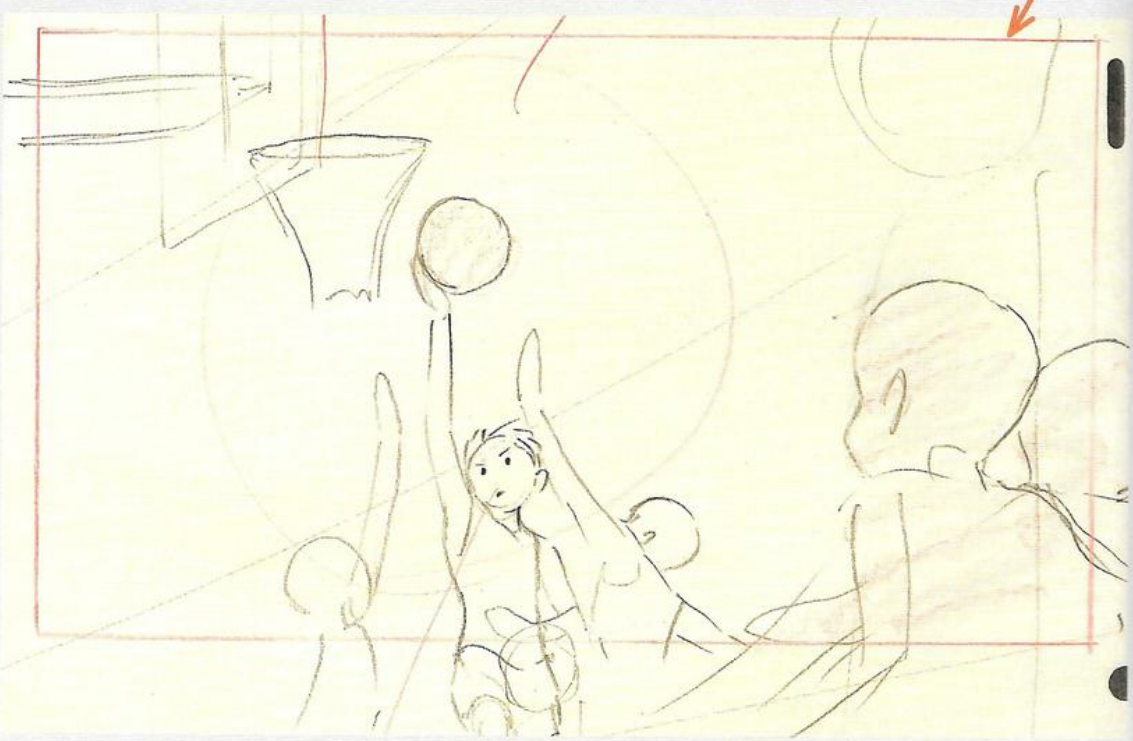
Correction Example 14

The perspective of the person in front is effective, and the drawing of perspective is also devised .
Let's be aware of the thickness of the body to give the person a sense of reality.
In addition, the side part in the back of the corridor is compressed to increase the thickness of pillars and windows,
and the persuasiveness of the space increases (see page 135).

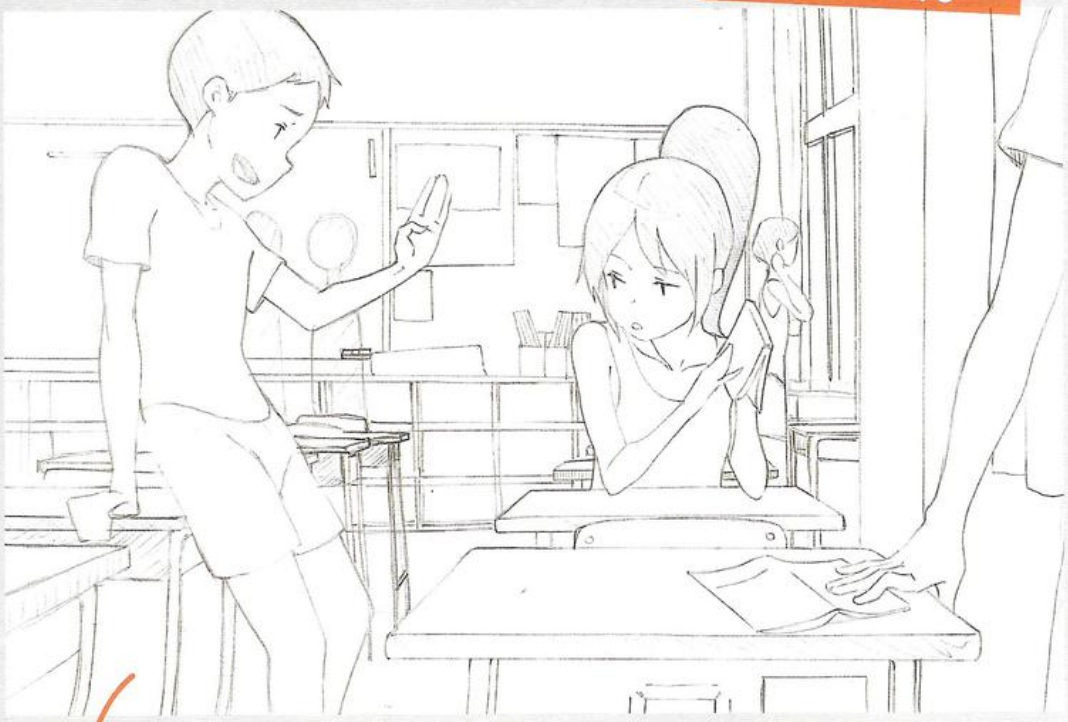
Correction Example • 15



What I want to show in the frame is the ball and people.
Below the waist is lower in priority, so let's raise the frame a little more.
You can also draw a goal so that you can clearly see that you are playing basketball,
and you can guide your eyes around the goal by making it to feel a bit



Correction Example • 16



Be aware of how much space there is between your desk and your desk.
People can not sit in the space if there is not enough space for at least one desk.
Even desks can be drawn by applying the idea of equal division (page 128).
Let's draw the boy on the left side conscious of the collapse of the buttocks (page 102)

協力：木村敦実／金城優／田中正晃／野々垣吉寛／ふゆの @who_u_no／宮崎貴志／めーすけ（五十音順）

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1時間目「顔を描いてみよう！」

細部にこだわり
すぎずに描くのが
ポイントです！

2時間目「全身を使った“いきいきアイドルポーズ”を描いてみよう！」

いきいきポーズは
シルエットが大事！

3時間目「色を塗ってみよう!」

陰影の方向に
気をつけて、色を
塗りすぎないように!

根本 凪（虹のコンキスタドール）プロフィール

ニックネーム	：ねも
所属	：イラストレーターチーム
生年月日	：1999.03.15
出身地	：茨城県水戸市
身長	：150cm
血液型	：B
趣味	：絵を描くこと、カメラ、散歩
特技	：ほふく前進
チャームポイント	：R.S.B（レインボーステップボブ）
Twitter	：@nemoto_nagi
pixiv	：11797412

虹のコンキスタドール

声優・イラスト・コスプレ・振付師など様々なジャンルに
挑むアイドルを育成する pixiv「つくドル!プロジェクト」発。
「毎日が文化祭!」をテーマに、アイドルとしてだけでなく
クリエイターとしても活動、ドキドキやワクワクを創り出していくユニット。

【はじめにお読みください】

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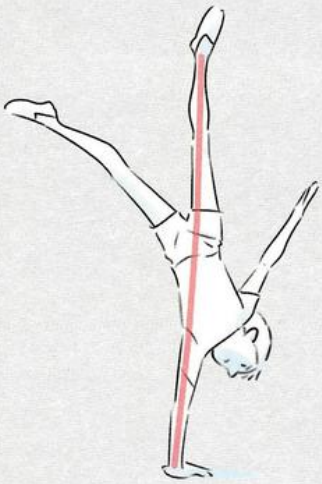
室井康雄（むろい・やすお）

アニメーター。1981年生まれ。中央大学を卒業後、スタジオジブリに入社。退社後、『NARUTO』『ヱヴァンゲリヲン新劇場版：破、Q』などの作品を経て、『電脳コイル』に複数回参加するなど活躍。その後絵コンテ、演出も手がける。現在は「アニメ私塾」を開設し、塾生の指導にあたりつつ、YouTube、Twitter等でノウハウを公開。多くの幅広いユーザーから人気を博している。

過去の主な参加作品（動画、原画、作画監督、演出、絵コンテ）：
『ゲド戦記』『NARUTO』『ぼくらの』『天元突破グレンラガン』『電脳コイル』『ヱヴァンゲリオン新劇場版：破、Q』『ドラえもん のび太の人魚大海戦』『借りぐらしのアリエッティ』『とある魔術の禁書目録 II』『灼眼のシャナ』『とある科学の超電磁砲S』『銀の匙 Silver Spoon』『神撃のバハムート GENESIS』ほか多数。



DVDビデオ付き！

アニメ私塾流
最速でなんでも描けるようになるキャラ作画の技術

2017年11月15日　初版第一刷発行
2017年12月 4日　　第三刷発行

著　者　室井康雄

発行者　澤井聖一

発行所　株式会社エクスナレッジ

〒106-0032 東京都港区六本木 7-2-26
http://www.xknowledge.co.jp

編集　Tel: 03-3403-5898 ／ FAX: 03-3403-0582
Mail: info@xknowledge.co.jp
販売　Tel: 03-3403-1321 ／ FAX: 03-3403-1829

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